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MARKETING DEPARTMENT

16 December 1974

Laurence Sickman, Director
William Rockhill Nelson Gallery and
Atkins Museum of Fine Arts
4525 Oak Street
Kansas City, Missouri 64111

Dear Mr. Sickman:

During our telephone conversation this afternoon I was pleased to learn that you plan to photograph the entire exhibition of "Archaeological Finds from the People's Republic of China." This complete pictorial record that you suggest would be of infinite value to scholars in several fields after the exhibit returns to China. It would be a great pity for this resource to be lost.

I have enclosed a sample microfiche publication on Victorian book-bindings. If you want to view it, you can probably find a microfiche reader in any large library. The value of microfiche, we have found, is to reproduce high resolution, but relatively inexpensive, color images. A book with as many color plates as this microfiche would have cost more than \$50. This microfiche sells for \$8.00. In addition to this set and many publications of the Oriental Institute here, we have also published part of the National Archives' collection of Indian photographs.

We have since learned that microfiche is best used in conjunction with printed material. Color microfiche cards would contain dominantly visual images, and an accompanying booklet would contain explanatory text and an index of photographs.

The Art Institute of Chicago has asked us to publish their entire collection of prints and drawings on microfiche. We are currently working out the details, and plan to reproduce the collection on microfiche with a printed highlight catalog.

This combination of microfiche and booklet would be the most appropriate way to publish the China exhibition. This type of publication

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Sales Department
(312) 753-4387

Promotion Department
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(312) 753-2594

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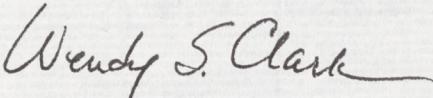
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would make the vast visual material available to many scholars at a reasonable price. As a university press, we are well equipped to reach specialists in Chinese and art history. Because we also have a London sales office, we are capable of worldwide distribution.

We hope that you are amenable to the concept of our publishing the China exhibition (or another of your collections) with you. There would be many details to discuss. Have you obtained permission to publish the exhibit from the Chinese government? The museum would be responsible for providing us with photographs of the objects. We would need to get approval for any publication from the faculty Board of University Publications.

I plan to be out of town until January 6, but I hope to hear from you soon after that.

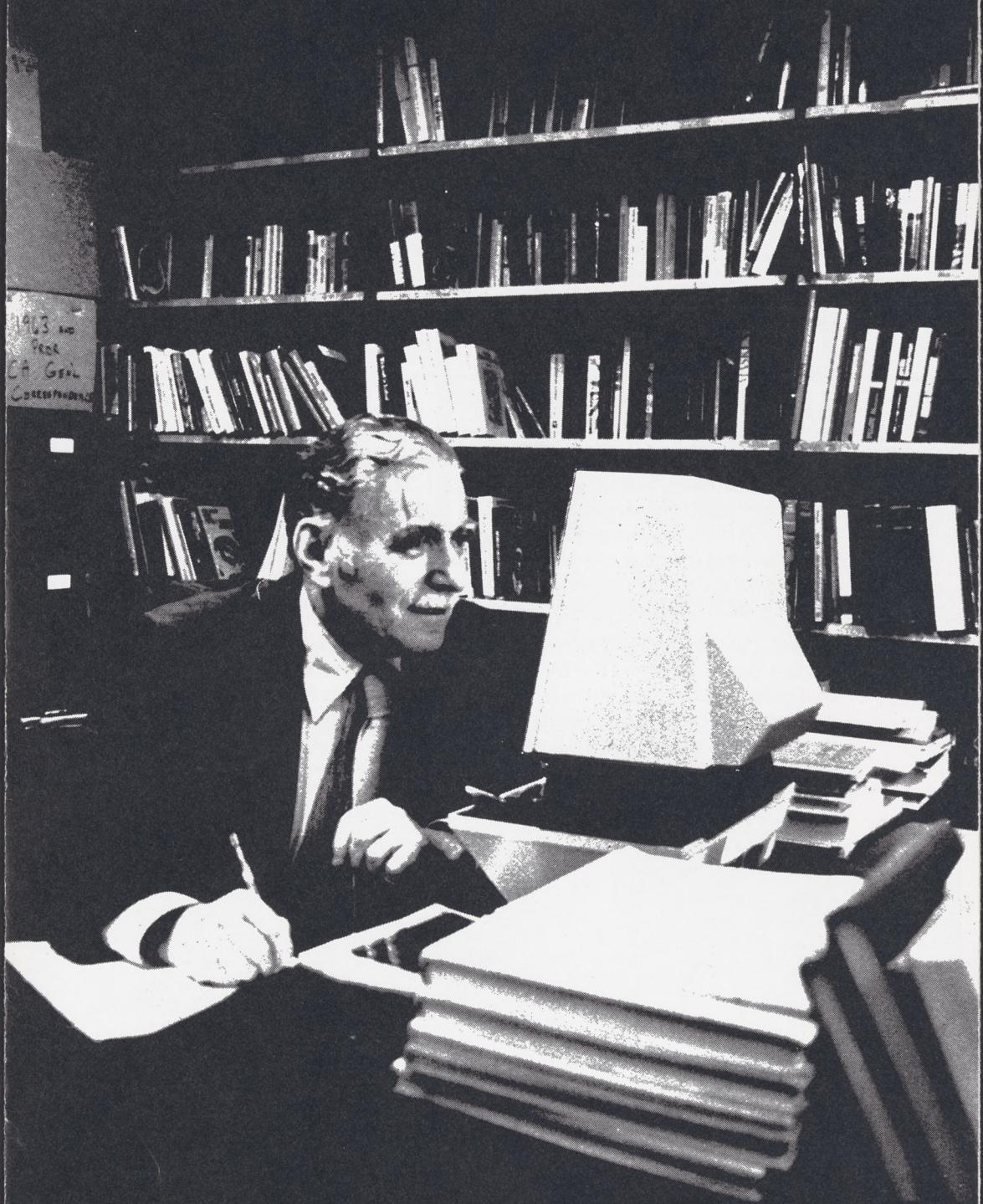
Sincerely,


Wendy S. Clark

Wendy S. Clark

ENC.

Microfiche and Scholarly Publishing



The
University of
Chicago
PRESS

Microfiche and Scholarly Publishing

Microfiche, a relatively young medium, already has become a valuable means of recording and storing information for libraries, industry, government, and education. Now publishers and authors are turning to microfiche as the medium best suited for certain types of manuscripts that could not be published practically in the conventional case-bound way. In addition, microfiche makes possible an entirely new type of publication, and can be used to solve a number of perennial scholarly publishing problems.

Among these problems is that of the length of time required to produce a book. On the average, from the time that copy editing is completed to the time that a case-bound book is available to be bought takes approximately six months. A microfiche edition can be produced in one-third of that time.

What Is Microfiche?

"Fiche" is the French word for "card," as in "index card." A microfiche is usually a four-by-six-inch sheet of film containing multiple micro, or reduced images. The prevailing formats carry 60 to 98 images per sheet, but other formats, such as ultrafiche can carry as many as 3,000 images on a single film card, with each image representing a page of printed material or illustration. Clearly, microfiche is much more compact than a book.

How Do You Use It?

Microfiche can be read in a number of devices from hand held, pocket size viewers to the tabletop readers now owned by any library of moderate size and, increasingly, by individual scholars and academic departments. Good readers can weigh less than five pounds, make no noise, and can be used easily even in daylight.

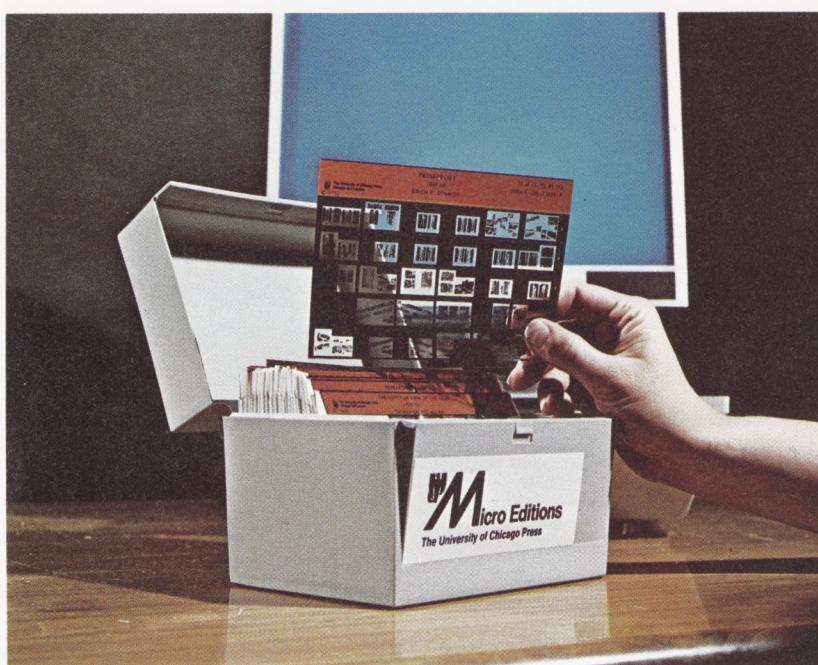


Figure 1. Microfiche is compact. This index box contains 41 MicroEditions published by the University of Chicago Press in 1972. Many of these are fiche editions of oversized books such as the one featured in figure 4. In book form these works would require more than 10,000 printed pages — enough to fill several large bookshelves. They are shipped in specially designed envelopes to protect the fiche and to facilitate storage.

Why Microfiche for the Scholar?

Publishing in microfiche is not a substitute for but an important complement to conventional book publishing. While new uses for microfiche are being discovered all the time, scholarly publications generally fall into one of four categories.

I

The first category is that of the original and therefore valuable monograph whose audience is too small to make conventional publishing economically possible. This kind of book has created an increasingly frequent dilemma for the university publisher, whose primary function is the dissemination of scholarship to restricted, specialized audiences. But as specialization increases, and audiences grow smaller, publication in microfiche is the near perfect answer to this perennial problem. (See figure 2.)

II

The second category comprises those publications that require the reproduction of visual material, especially in color. Publication in book form of many important works on art, architecture, archaeology, medicine, ornithology, astronomy, and other fields has long been limited due to the high cost of reproducing quality illustrations such as black and white or color photographs, detailed line drawings, and facsimiles. In the past such works could be published at a reasonable list price only if they were subsidized or if the number of illustrations were severely curtailed. Microfiche eliminates these problems and introduces several advantages not available to traditional publishing. (See figure 3.)

With microfiche the practical limit on the amount of visual materials has been dramatically extended. Furthermore, in the case of color, greater accuracy in reproduction is possible with film dyes than with printer's inks. This is especially important in such fields as art, medicine, and archaeology, where color fidelity is crucial. Many microfiche readers and projectors not only provide high color fidelity but also produce images that are generally larger than those found in printed books.

III

The third category of publication that lends itself to microfiche is the most commonly employed: the reproduction of valuable out of print works — especially important illustrated books that were originally produced in days of lower production costs. Republication in microfiche makes these works available to libraries and individual scholars at a fraction of the original cost. This is especially valuable to the hundreds of new community and junior colleges that have sprung up in the past decade, struggling to build library collections quickly and economically. (See figure 4.)

IV

The fourth appropriate use for microfiche occurs when the advantages of the book are joined with those unique advantages of microfiche in a new publication form. A highly illustrated work with a book-length text can now be published at a great reduction in cost by printing the text in conventional book form and the illustrations in microfiche. There are several possible variations — the book can include black and white illustrations with color microfiche, or limited text illustrations in the book could be complemented by additional illustrations on fiche in black and white or color, mixed together if necessary — all depending on the needs of the author and the potential audience of the work. Appropriate references in the text can facilitate concurrent reading of the text and viewing of the fiche. This not only makes the combined book-microfiche publication easy to use but much more economical to produce and to purchase. And, again, there would be virtually no limit on the amount of visual materials included in the publication.

A Final Word

It should be emphasized that every new work taken under consideration by this Press is treated to identical scholarly scrutiny, both by the Press's editors and by scholar-referees in the field, whether it is eventually published in microfiche or in conventional form. The University of Chicago Press does not now, nor will it in the future, offer any work in microfiche that it would not, given the necessary financial resources, offer as a case-bound book.

If you are interested in acquiring information on microfiche readers, we suggest that you consult the "Reader" section of the latest edition of *Guide to Microreproduction Equipment*, edited by Hubbard W. Ballou. The guide is published by the National Microfilm Association, 8728 Colesville Road, Silver Spring, Maryland 20910. We suggest that you try several of the many microfiche readers that are now available before making a purchase, both to compare the readers and to learn more about microfiche in the process.

For information regarding discounts, dealers can write to:

MicroEditions
Marketing Department
The University of Chicago Press
5801 S. Ellis Ave.
Chicago, Illinois 60637

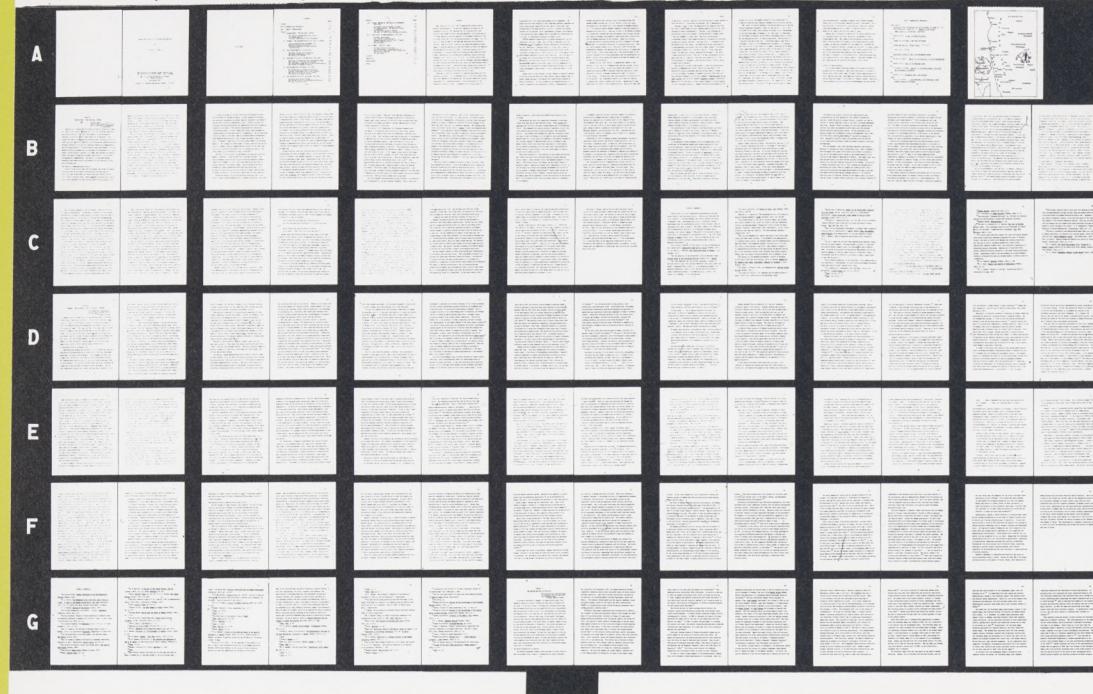


Figure 2. This is a close up of a fiche from Richard P. Tucker's *Ranade and the Roots of Indian Nationalism*, the work being read by the scholar on the front panel of this brochure.

1972 6 fiche (98 frames) at \$1.00 per fiche: \$6.00

Figure 3 An original, all color MicroEdition, *Victorian Bookbinding: A Pictorial Survey* by Sue Allen is inexpensively available on microfiche. It is produced in the prevailing format for color microfiche with 60 frames per fiche, to assure proper resolution of the images, and can be viewed on any reader capable of handling this format. An all-color, casebound equivalent publication would have been prohibitively expensive.

1972 4 color fiche at \$1.00 per fiche: \$4.00

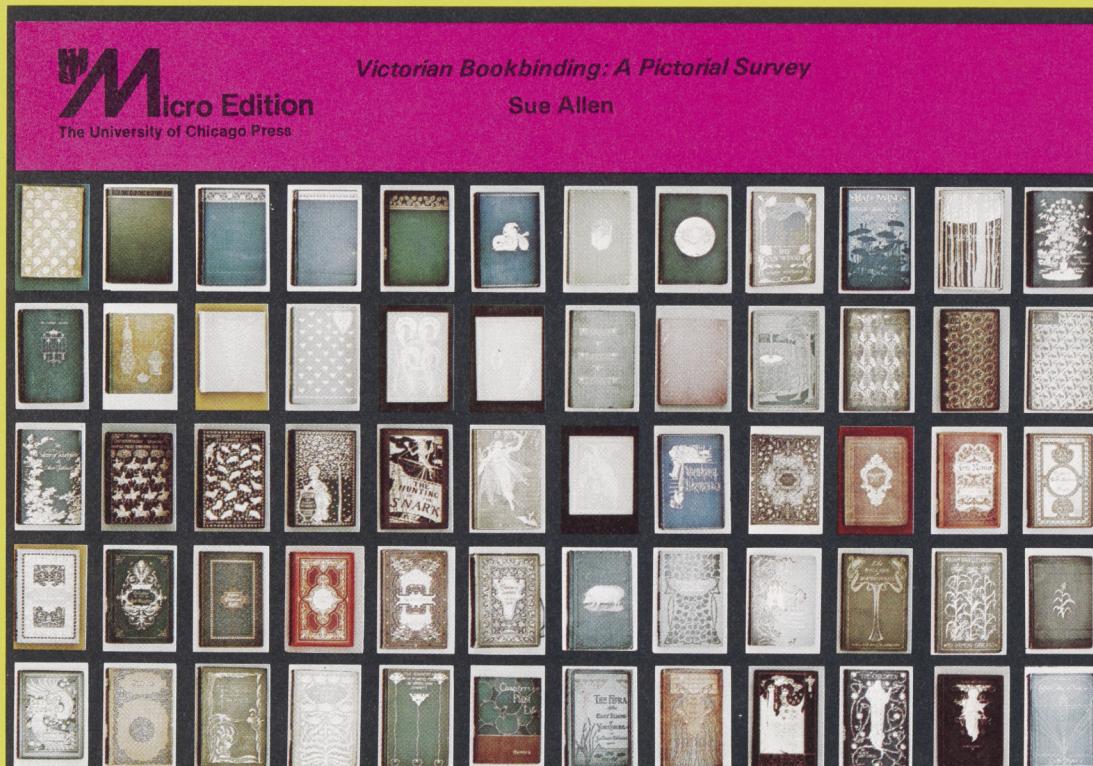
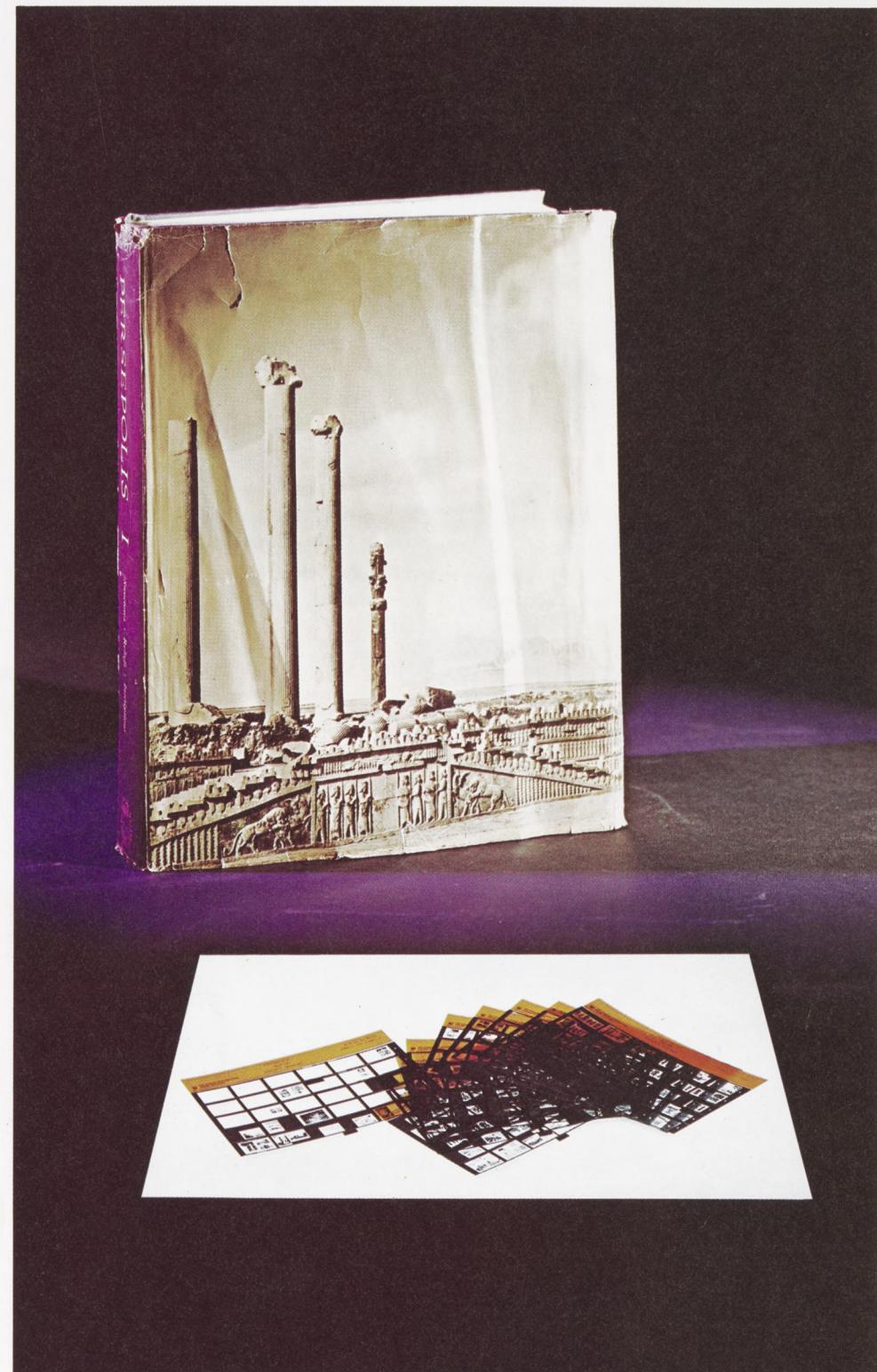


Figure 4. Published in 1953, this rare and somewhat tattered copy of Eric Schmidt's magnificent *Persepolis I* is now available in microfiche at a fraction of its original price. It was first printed in an edition of 500 copies with a trim size of 11 3/4" X 15 3/4", containing over 300 pages and hundreds of figures and fold-out plates. Back in 1953 its list price was \$65.00. At today's costs a reprinted edition could not sell for less than \$100.00. It is now available in a MicroEdition for \$11.00

1953 xxix, 297p. 123 figures, 205 plates 11 3/4 X 15 3/4
 1972 11 fiche (1 color, 10 B/W) at \$1.00 per fiche: \$11.00



1-7-75

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EDITORIAL DEPARTMENT

10 January 1975

Mr. Laurence Sickman, Director
The Nelson Gallery-Atkins Museum
4525 Oak Street
Kansas City, Missouri 64111

Dear Mr. Sickman:

After visiting the China exhibit in Washington, I realized the importance of your plan to produce a complete pictorial record of the artifacts. I looked at the available catalogs, and as you said, they are inadequate.

You still may want to consider the possibility of publishing in two forms -- printed book and microfiche. A printed highlight catalog with as many color plates as economically feasible could be sold as well as a more comprehensive microfiche. Two publications (sold separately or as a set) useful both to scholars and to laymen would be a credit to your museum long after the exhibit returns to China.

As I mentioned before, we are working with several museums on microfiche publications. We understand the difficulties involved in your upcoming exhibit, and we would like to talk with you about publishing on microfiche parts of your permanent collection even if the China exhibit proves impossible.

I look forward to hearing your ideas on both of these possible projects.

Sincerely,

Wendy S. Clark
Asst. to Assistant Director

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Editor-in-Chief
(312) 753-2583

Editorial Department
(312) 753-2586

Managing Editor
(312) 753-3336

Chief Manuscript Editor
(312) 753-3349

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February 18, 1975

C Ms. Betty Debnam
"The Mini Page"
Kansas City STAR
1701 McGee
Kansas City, Mo. 64108

O

Dear Ms. Debnam:

We thought the enclosed photo might be of interest for
"The Mini Page".

P As you know, "The Exhibition of Archaeological Finds of
the People's Republic of China" will open at the Nelson Gallery-
Atkins Museum on April 20. Since this event will be a major
milestone for Kansas City, we are looking at it in terms of
an "all-city activity". In this regard, we'd like to propose to
you the idea of doing an entire issue of "The Mini Page" on
subjects related to China. This would include photos, similar
to the one here, Chinese sayings, puzzles, and games, as well as
perhaps an article surrounding "a young person's view of the ex-
hibition." We're eager to help you any way we can.

Y

Sincerely,

Robert K. (Rob) Martin
Project Director

February 19, 1975

Mr. Neal Barrett
Braniff International
Promotion 908
P. O. Box 35001
Dallas, Texas 75235

Dear Mr. Barrett:

We're appreciative of your interest in The Chinese Exhibition.

Enclosed are ⁹six 4 X 5 color transparencies, and two 8 X 10 black-and-white prints representing various aspects of the exhibition. Appropriate caption material is also enclosed, as is a basic news release and a background piece about the collection.

We trust these will be satisfactory for your planned article in the March-April issue of BRANIFF PLACE.

We'll be most appreciative of the return of the color transparencies as soon as your editorial requirements are completed.

Again, thanks for your interest, and please don't hesitate to contact us if we can be of other service.

Sincerely,

Robert K. (Rob) Martin
Project Director

RM/br

→ L. Sickman

February 19, 1975

Ms. Beverly Norman
Home Builders Association of Kansas City
3601 Main
Kansas City, Mo.

Dear Ms. Norman:

It was a pleasure talking with you in regards to The Chinese Exhibition. Your interest relating to the upcoming Home Builders Show is appreciated.

Here are a number of the printed materials which you might find valuable in planning your display. If you need more, let us know.

As regards the slide presentation, we will let you know in the next couple of weeks exactly what we can supply. As noted in our conversation, we're hopeful that you'll be able to use a continuous slide presentation with tape recorded sound. We will rely on you to provide necessary audio-visual equipment.

Thanks for your interest. We'll keep in touch.

Sincerely,

Robert K. (Rob) Martin
Project Director

RM/br

Rob Martin

MEMORANDUM

February 20, 1975

To: Mr. Howard Turtle
Kansas City STAR MAGAZINE

From: Rob Martin

Subject: Chinese Exhibition

Beverly Rosenberg is hand-carrying to you eighteen black-and-white negatives from which you will be making prints. In addition, she is leaving with you color transparency No. 142. This is a duplicate and is for your use at our reproduction cost of \$8.00.

P Transparencies No. 33, 133, and 364 will be delivered to you by the first of the week. We understand you will make duplicates of these 3 views and return the originals to us within 4 or 5 days.

V As noted to you in our phone conversation, transparency No. 206 must be ordered from London. We don't have a copy.

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中华人民共和国出土文物展览

February 21, 1975

ADVISORY TO: KANSAS CITY-AREA NEWS MEDIA

Preparations for "The Exhibition of Archaeological Finds of the People's Republic of China" are in full swing at the Nelson Gallery-Atkins Museum. The exhibition opens April 20.

Construction has begun in the gallery spaces where the exhibition will occupy nearly 20,000 square feet. Kirkwood Hall -- the principal public area -- is taking on the look of "will it ever be the same again?". The giant marble columns are being wrapped in protective padding to allow the erection of temporary walls and partitions.

For television and newspapers, this and other areas are becoming interesting subjects for news photography.

The Chinese Exhibition Office will provide you with a weekly memo outlining principal activities to be expected between now and the opening.

If you have special requirements, please let us know.

##

Contact: Rob Martin

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中华人民共和国出土文物展览

FAMED CHINESE ART COLLECTION

TO VISIT KC'S NELSON GALLERY

KANSAS CITY, Mo. -- One of the largest international art collections ever to visit the United States will open here at the Nelson Gallery-Atkins Museum on April 20 after a 3½ month stay in Washington, D.C.

"The Exhibition of Archaeological Finds of the People's Republic of China" -- seen in Europe, Canada, and this nation's capital city during the past two years -- will be on public view at the Nelson Gallery through June 8.

The ancient treasures, numbering some 385 individual pieces, include the famous Flying Horse of Kansu (1st century A.D.) and the jade-and-gold burial shroud of Princess Tou Wan (late 2nd century B.C.).

The traveling exhibit was selected from thousands of cultural objects excavated in the People's Republic of China from 1949 to 1972. Included are bronzes, pottery, porcelains and textiles ranging from pre-historic times to the Yuan Dynasty which ended in the late 14th century A.D.

Packed in specially-constructed cases fitted with shock-absorbing material, the exhibition weighs approximately 13 tons. It will be airlifted from Washington, D.C. to Kansas City after the exhibition at the National Gallery of Art closes on March 30.

Curators from the People's Republic of China will accompany the exhibition.

Contact: Rob Martin

-more-

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

CHINESE ART/ Page 2

Arrangements for the U.S. showings were made in Peking by the United States Liaison Office there. In the United States, preparations have been handled by the staffs of the National Gallery of Art and the Nelson Gallery-Atkins Museum, with support from the staff of the Freer Gallery of Art in Washington. Coordination has been provided by the Liaison Office of the People's Republic of China in Washington and by the Department of State's Bureau of Educational and Cultural Affairs.

The National Endowment for the Humanities has provided a grant to the Nelson Gallery-Atkins Museum for mounting the exhibit in Kansas City.

According to State Department officials, the visit of the exhibition to the United States is a further development of the cultural exchanges envisioned by the Shanghai Communique of February, 1972. Preliminary arrangements were worked out during the visit of Secretary of State Henry Kissinger to the People's Republic of China in the fall, 1973.

Principal contacts at the Nelson Gallery-Atkins Museum are Laurence Sickman, director of the gallery, and Marc F. Wilson, curator of oriental art.

Commenting on the pending visit, Sickman observed that "the exhibition is of monumental importance to the cultural understanding of the Chinese, and we are anticipating its arrival with tremendous enthusiasm and genuine humility."

"This is literally a once-in-a-lifetime opportunity for ourselves and for all Americans who wish to see this collection. For its own people and for visitors to this capital of heartland America, Kansas City can be justifiably proud to have been chosen for this showing of what is a fascinating collection of artifacts representing 500,000 years of Chinese History."

##

February 25, 1975

Mr. Charles B. Johnson
Art Critic
The Sacramento Bee
P. O. Box 15779
Sacramento, Calif. 95813

Dear Mr. Johnson:

This is a followup to your contact with the Nelson Gallery earlier this year in connection with The Chinese Exhibition.

Enclosed are a recent news release, three captioned black-and-white photographs, and a descriptive color flyer about the exhibition. We have added your name to our distribution list for all publicity materials related to our planning.

We trust we'll be seeing you here in Kansas City in April, May, or June. Please let us know your plans for a visit.

Sincerely,

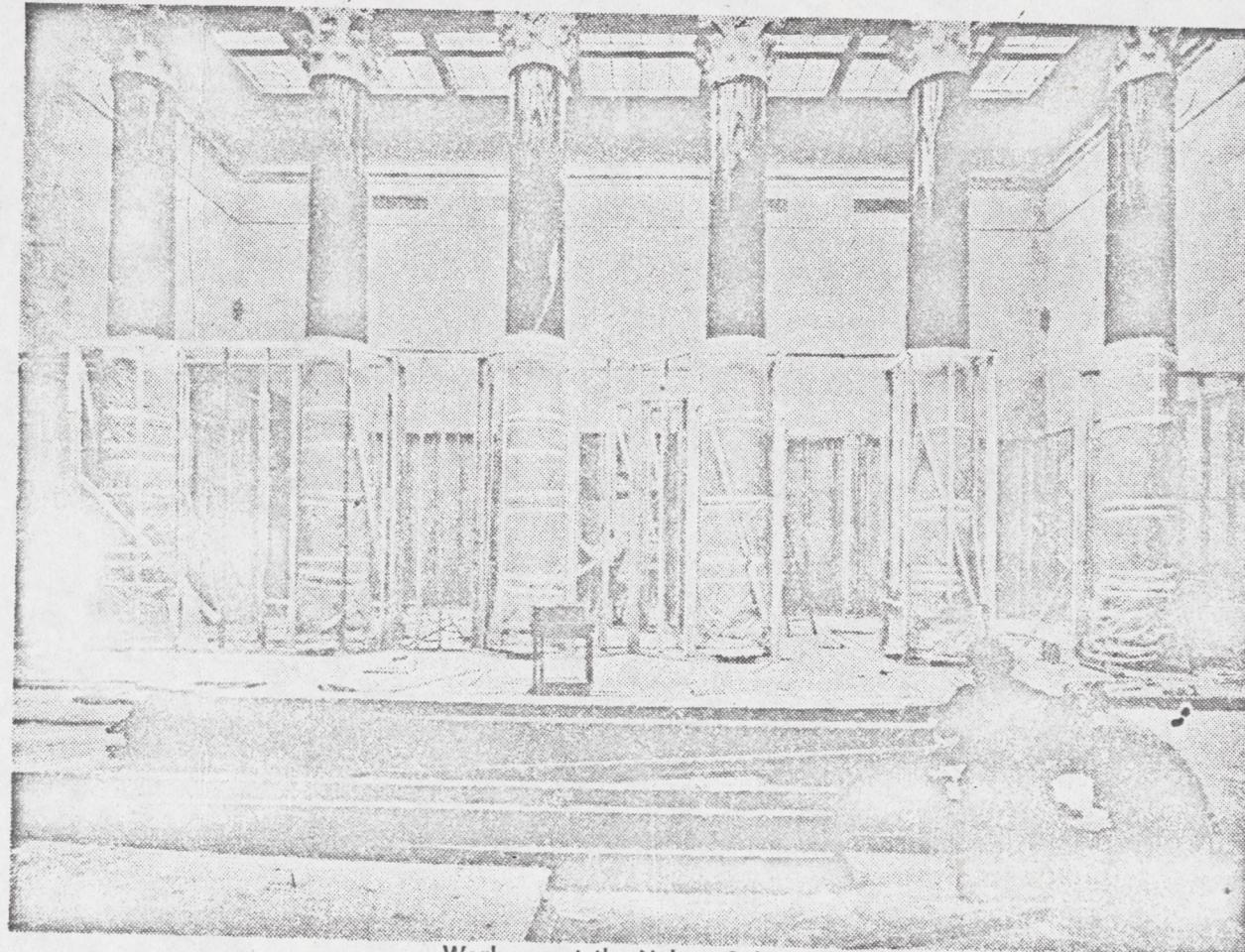
Robert K. (Rob) Martin
Project Director

msickman

THE KANSAS CITY TIMES 2/25/75

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THE NAMES CITY TIMES . 36



Preparing

Workmen at the Nelson Gallery of Art are already busy setting the stage for the arrival April 20 of an exhibit of archaeological discoveries from the People's Republic of China. Marble columns in

Kirkwood Hall were wrapped with protective padding and temporary walls and partitions are being constructed for the exhibit which will run through June 8.
(Staff photo by Joseph A. Coleman)

February 25, 1975

Ms. Roseann Purzycki
The Association of Asian Studies, Inc.
1 Lane Hall
University of Michigan
Ann Arbor, Mich. 48104

Dear Ms. Purzycki:

This is to confirm your phone conversation yesterday with Laurence Sickman, Director of the Nelson Gallery-Atkins Museum.

In Planning our educational services program in connection with "The Exhibition of Archaeological Finds of the People's Republic of China," we are in need of a mailing list of organizations interested in this field.

Your list will be a valuable source for this information.

We understand that you will provide to us gummed mailing labels containing addresses of your members in the Midwest, Southwest, Rocky Mountain states and West Coast. These labels, we further understand, are priced at \$35.00 per thousand.

Per your request, I am enclosing a copy of the pamphlet concerning The Chinese Exhibition which we plan to mail.

Thank you for your assistance. We look forward to receiving the mailing labels as quickly as your resources will allow.

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: Laurence Sickman

Mc Sickman

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中华人民共和国出土文物展览

MEMORANDUM

February 25, 1975

To: Judy Modell
From: Rob Martin *RJM*
Subject: King Features Article
CC: John Budd
John Stahr

Attached is the first draft of the "collecting" article. I'm copying John Stahr so he can "correct the Martin Style" (No problem, John, I've got tough Byoir skin!).

We've tried to stick as close as possible to the questions you gave us, and I think we touched on each key point. If you need anything clarified, give me a call.

Since we make reference to the "Flying Horse" in the article, I'm enclosing two photos of it.

Let us know what else we can do for you....and thanks.

FOR: King Features Syndicate

SO YOU WANT TO BECOME A COLLECTOR?

Lured by famous art collections, many an American sooner or later succumbs to the bite of the "collecting bug."

Once bitten, the amateur collector quickly finds the famous pieces are beyond his financial reach, and the rest of the art-buying world is a maze of uncertainty. So how does he start?

Marc F. Wilson, curator of oriental art at the Nelson Gallery of Art-Atkins Museum of Fine Arts in Kansas City, Mo., cautions against letting money you set aside to buy art burn a hole in your pocket.

Running out and buying the first art object you like is usually a mistake, Wilson advises. Take your time. Make frequent visits to the local museum to study painting, sculpture, and other art objects that interest you. Ask for advice from the museum staff. Many galleries and museums, including the Nelson Gallery, set hours aside every week to talk individually with visitors about art and collecting. (But don't ask for cost evaluations. It's against the law in many areas, and it's an ethical problem for art experts.)

Then, find a reputable art dealer. Though the dealer may have to wait awhile to make a sale, the novice can learn much about what to look for and how to buy wisely. And good dealers know that interested customers eventually pay off. It can make for a mutually-beneficial relationship.

(more)

COLLECTING / -2-

Wilson's own time for counseling would-be collectors has been dramatically reduced in recent weeks, as he is the focal point at the Nelson Gallery-Atkins Museum for the mounting of the famous "Chinese Exhibition" scheduled to open on April 20. It is one of the largest art exhibits ever to visit the U. S. and it is the most complex with which the Nelson-Atkins staff has ever worked.

"Collections, such as 'The Exhibition of Archaeological Finds of the People's Republic of China,'" Wilson points out, "have spurred popular interest in collecting.

"Everyone says to himself, openly or secretly, 'I wish I could have an object like that.' It's an inspiration seeking satisfaction."

While the average person can't afford the famous originals, Wilson contends there are good values in original works at affordable prices.

To find them, he encourages new collectors to compare what they want with the very best of its kind.

"When I'm shopping for myself or the gallery," the young curator notes, "I keep in the front of my mind a picture of the finest object of its kind I've ever seen. This helps me judge the quality of the piece I'm actually looking at."

People ask Wilson what particular type of object to start with, and he responds it doesn't really matter, "so long as you're basically interested in it for its design and beauty." He is strongly opposed, however, to "fad buying."

(more)

"Chinese ceramics and contemporary paintings are now fashionable," Wilson remarks, "but the prices are ghastly inflated. Be on guard.

"Stay off the art-buying bandwagon. Never buy just because everybody else has one! Popularity in art results in over-pricing. Be objective. Try to be detached from your ego which pressures you to buy quickly and rashly. Avoid the cliquish things, and learn all you can about what makes art desirable," he recommends. Wilson suggests that new collectors and experienced ones alike search out "desirable art objects which are not in vogue."

The best art buys today? Wilson's list includes old master paintings, late-19th century and 20th century Japanese prints, small European art objects (such as finely-carved boxes and ivory pieces), Irish silver, Irish furniture, selected African objects (including masks), ancient Greek pots, vases, and bowls, and Chinese calligraphy (painted lettering).

What should one spend in these areas? \$100 to \$1,000.

Other Wilsonian collectors' tips: Start narrow. Don't try to amass a big collection quickly. Be discriminating. Don't buy for the name.

"Jade collectors seem to want one of everything -- a carved horse, a little frog, a reclining camel.....it goes on and on. Buy for quality, not for quantity," he urges.

(more)

COLLECTING / -4-

What about reproductions and antiques?

An honest reproduction, Wilson explains, is as exact a replica of the real object that an artist can make. There are some very good reproductions to buy, he believes. Look for those which are copied as much like the original as possible.

The 33-year-old authority -- whose bachelor's and master's degrees are from Yale and whose professional experience geographically spans Ohio and Taiwan -- uses the case of the famous "Flying Celestial Horse of Kansu" as a good illustration of bad reproduction. The real horse, measuring 17 3/4 inches long by 13 9/16 inches high, is probably the best-known bronze figure in the Chinese Exhibition. From the Eastern Han Dynasty dating to the 2nd Century B.C., it was excavated in 1969 in western China's Kansu Province.

"Reproductions of the 'Celestial Horse' were made for sale at one or more of the cities where the exhibition has visited," Wilson explains. "Unfortunately, the replica is of inferior design. It's only two-thirds to three-quarters the actual size. The surface texture is wrong. The body proportionately is too short. The rump is too round, too smooth. The whole figure lacks the taut, energetic spirit of the original. It looks like an over-stuffed sausage in the shape of a horse."

(more)

Without Wilson's saying it himself, the horse reproductions -- made of a plaster substance -- were priced at about \$500 each, and reportedly, 100 of them were sold out the first morning at one museum. No reproductions of artifacts in the Chinese Exhibition will be sold at the Nelson Gallery-Atkins Museum.

As for Chinese and other imported art objects now available through many American department and specialty stores, Wilson's remarks relating to the quality of original works and reproductions all apply. Be especially wary, he says, of objects described as jade or ivory. Many are phonies. Even "certificates of authenticity" may be contrived (and they're barely worth the paper they're written on in court).

Buy from good stores and galleries. Know that the dealer will stand behind what he sells.

In discussing antiques, Wilson notes that the legal definition is "any object more than 100 years old."

"The term 'antique,' has produced a widespread misconception -- if something's old, it's valuable. This isn't necessarily so. For example, Roman lamps, found buried in North Africa after thousands of years, are practically worthless today. Why? Because the design is bad, and they are visually uninteresting, because so many were buried, and because there is no demand for them.

(more)

"Age is not the determining factor of art value. Regardless of when it is made, design and desirability make an art object worth having," the art historian stresses.

He adds that in the total scheme of history, 100 years is a very short span of time. Though legally something that passes the century mark becomes an antique, "only foolish people buy for that reason alone," Wilson admonishes.

Should one ever buy art as an investment?

Laurence Sickman, director of the Nelson Gallery-Atkins Museum (and Wilson's boss) warns against amateurs' speculating in the art field.

"Certainly, it's gratifying to buy something and have its value go up," Sickman relates, "but buying for pure speculation is a risky thing. Doing it successfully takes a deep knowledge of art and a thorough understanding of the market and its trends.

"Moreover, the work of art must be of the highest quality of its kind for it to increase in value appreciably."

Echoing Sickman's sentiments, Wilson points to "first-rate Picassos versus second-rate Picassos. One ought to appreciate in value quicker than the other, but not even the experts know what the relative rates will be. So it is with all art."

(more)

COLLECTING/ -7-

In unison, Sickman and Wilson stress: "Buy it because you like it. Buy it because it's good."

Collecting art is a matter of experience, they conclude. Looking is as important as reading. Understanding of art comes to many with time, interest, and constant awareness. Mistakes may be made.

But don't dismay. Keep an open mind. Art is a qualitative subject and a personal thing. Who knows? Even though the painting or sculpture or funny little carved box you bought may never be worth a fortune, you'll know it's still a fine work of art discovered by your developing taste and careful study.

In the vast complexity of the art world, that's a knowledge of real importance and a quality of lasting personal satisfaction.

##

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中华人民共和国出土文物展览

MEMORANDUM

February 26, 1975

To: Distribution

From: Rob Martin *RM*

Subject: Exhibition Photographer

John Lamberton has been retained as the photographer for purposes of publicity and documentation requirements related to The Chinese Exhibition.

In this capacity he will be in the exhibition area on a regular basis during the construction period. From time to time he will require special assistance in obtaining proper coverage of the various phases of activity. Your cooperation in working with him will be very much appreciated.

If you have requirements relating to John's capacity, please let me know.

CC:

L. Sickman
R. T. Coe
G. McKenna
S. Songer
A. Tompkins
L. Eikleberry
R. Taggart
K. Taggart
M. Wilson
Capt. Fletcher
Mrs. Rahm

TODAY

Half million years on exhibit here

**By Judy Katz
Feature editor**

The cultural world is agog over the impending exhibition here at the Nelson Gallery-Atkins Museum of ancient treasures of China ranging from 600,000 B.C. to the late 14th century A.D.

"The Exhibition of Archaeological Finds of the People's Republic of China" will be on view from April 20-June 8. The exhibit, which has been shown in the United States only in Washington, D.C., is selection of objects excavated in the People's Republic of China from 1949 to 1972. Included are bronzes, pottery, porcelains and textiles. The Kansas City exhibit will be arranged so that persons may view the exhibit from all sides. In Washington, according to China lecturer Joan Stanley Baker, the exhibition could only be viewed from the front.

Mrs. Baker, who is scheduled to give two more lectures on the China exhibit at the Johnson County Community College, advises visitors to bring binoculars so that they can examine the detail on many pieces, detail so intricate that it can barely be seen by the naked eye.

Some 385 individual pieces are included in the exhibit described by Laurence Sickman, direc-

about these tours, contact the Johnson County Community College. Reservations are necessary. The college will also present illustrated lectures about the exhibit by Joan Stanley Baker at the General Education building, room 217 from 7:30-9 p.m. March 21, April 4 and April 11.

At the Nelson-Atkins Gallery, individual self-contained audio-electronic tours will be available for a nominal fee. Personally guided tours will not be offered. Photographing will not be permitted. (As a general introduction to traditional Chinese material, tours of the Gallery's own Chinese collections will be offered in groups on a limited hourly schedule which may be scheduled in advance.) Advance purchase of admission tickets by tour groups for the China exhibit may be arranged through the Chinese Exhibition office.

Ceramics dating from the late neolithic period to the Yuan dynasty provide a thread of continuity throughout the exhibition. Among the most exciting pieces are the bronze ritual vessels (16th-11th century B.C.), representative of the earliest types thus far found in China.

The jade funerary suit from the tomb of Tou Wan, consort of Liu Sheng, Prince Ching, reveals the sumptuousness of burial

spirit.

Mrs. Baker, in her lecture last week at the Johnson County Community College, described the exhibit as "extraordinary" in that every single object in it is absolutely identified as to site. The items were all excavated in official projects by the People's Republic and were not acquired second hand through dealers, grave robbers or amateurs, she said.

Included in the items covering a half million years are small bronze horses, such as the one pictured here, excavated from a Han dynasty tomb. The horse, which has become a trademark of the exhibit, was part of a large hoard of objects made for burial with a powerful general. It was commonly believed in ancient Han China that special horses, called Celestial Horses had the power to transform themselves into dragons and to act as a medium through which the dead passed on to the afterworld. This horse is a rare embodiment of that belief. To show the speed of the flying horse, the unknown craftsman placed its right hoof on the back of a swallow in flight. The swallow looks back in amazement.

Arrangements for the U.S. showings were made in Peking by the United States Liaison Office there.



IT WAS commonly believed in ancient Han China that special horses, called Celestial Horses, could transform themselves into dragons and act as mediums through which the

February 26, 1975

CMr. Charles Bailey
Editor
The Minneapolis Tribune
425 Portland Avenue
Minneapolis, Minn. 55415

ODear Mr. Bailey:

It was a pleasure talking with you today. Naturally, we're delighted about your planned Sunday supplement feature on the Nelson Gallery-Atkins Museum and The Chinese Exhibition, and we want to help you in every way possible.

PEnclosed are printed and pictorial materials which we presently have available. We're working on others and will be distributing them to you as they become available. We're also putting together a collection of behind-the-scenes photographs which may be of interest to you; you'll be receiving them shortly.

YAs I indicated to you, Mr. Sickman is in Washington this week and Marc Wilson is leaving for the same destination tomorrow. Your request relating to phone interviews will be passed on to them next Monday.

We greatly appreciate your interest and look forward to talking with you next week.

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: L. Sickman/M. Wilson

Mr. Sickman

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中華人民共和国出土文物展览

MEMORANDUM

February 27, 1975

To: Marc Wilson

From: Rob Martin

Subject: KCMO-TV's Written Request

CC: Larry Sickman

Marc:

I'm recommending your carrying this with you to Washington, in the event the temper of things, moods, attitudes, etc. will permit a frank discussion with Mr. Hsieh.

I asked Stan Cramer to phrase his request in the polite manner he has in order to test the "Chinese news media policy." You'll note the station wants to do everything from filming the arrival of the collection (including unpacking) to taping a Chinese curator talking about the collection.

This is probably as expansive a request as we're likely to receive from any communications organization -- international, national, or local.

I'm asking that you carry Larry's copy along, and if time and deliberation permit, that you discuss this with him. It may well be our last face-to-face encounter with Hsieh before April.



February 28, 1975

Dear Sir:

In conjunction with the Chinese Exhibition, "Archaeological Finds of The People's Republic of China," showing at the Nelson Gallery-Atkins Museum during April and May, The Chamber of Commerce of Greater Kansas City is publishing a special commemorative issue of THE KANSAS CITY MAGAZINE.

It has been estimated by the Gallery that more than 200,000 people will view this spectacular exhibit. And THE KANSAS CITY MAGAZINE will be the perfect keepsake for them.

Because numerous art schools, museums and area businesses have already contacted us in regard to ordering bulk quantities of this special keepsake for use in their promotional efforts with clients and prospects, we are urging you to consider the advantage to your business in doing the same.

Projected to be at least 80 pages, THE KANSAS CITY MAGAZINE will be chock full of stories about the exhibition including more photographs than any other medium has ever before published. Based on the excellent quality of previous issues of THE KANSAS CITY MAGAZINE, such a commemorative issue needs to be part of your personal library, as well as on the desks of your key customers and in the libraries of all those with whom you do business or who you service.

By ordering before March 14 we can deliver 1,000 copies of the April KANSAS CITY MAGAZINE to you for only \$500.00. This means a cost of only \$50.00 per 100 issues.

Don't miss out on this once-in-a-lifetime promotional piece that you will be able to use all year through in numerous ways. Just clip the return postage-paid card below and mail TODAY. There will be no reprints after the magazine is published. This issue is for you! For further information, call Shirley Montague at 221-2424.

Yes, I am interested in ordering a bulk quantity of the April 1975 KANSAS CITY MAGAZINE.

10 _____	500 _____
50 _____	1,000 _____
100 _____	5,000 _____
200 _____	Other _____

\$ 1.00 each up to 100
50.00 per hundred
500.00 per thousand

Order deadline is Friday,
March 14th, 1975.

Firm Name: _____ Contact: _____
Address: _____ Phone: _____
City: _____ State: _____ Zip Code: _____

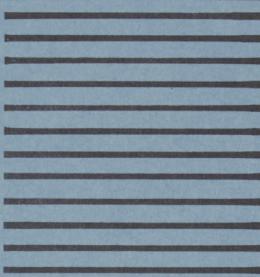


FIRST CLASS
Permit No. 36
Kansas City, Mo.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in U.S.A.

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THE CHAMBER OF COMMERCE
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KANSAS CITY, MISSOURI 64105



Once Again, '30 Miles of Art'

By Donald Hoffmann
The Star's Art Critic

This time around, the Junior League's "30 Miles of Art" competitive exhibition has become the 10th annual—already something of an institution in Kansas City's art world.

There are plenty of artists who made fun of these annuals in the early years, both because of the social nature of the sponsorship and the "30 Miles" title, which suggested something like Ripley's Chinese men marching four abreast past a given point.

But the annual regional survey has proved itself often equal in interest to the 8-state Mid-America competitions, which have become biennial and rather uninspired.

This year's "30 Miles," awkwardly installed in the Nelson Gallery, where it continues through Saturday, proves fairly representative not only of the region but also of the country, marked as it is by currents of fantasy, topographical doodling, hyper-realism and (heaven help us) Sunday-painters' art and greeting-card art.

How some of this latter stuff got past the jury is hard to understand; there are about 60 pieces in the show (without any sculpture, which was ineligible), and I'd guess there should have been only about 40 or 35. The jury was composed of Peter Thomas, dean of the Corcoran School in Washington; Ruth Cloudman, assistant curator of the Joslyn Museum in Omaha, and Jack Glenn, a West Coast dealer.

The kind of self-indulgent and simply inept art that creeps into surveys today seems to squeak by on account of the conscious primitivism of some of the better artists, together with the kind of topographical landscape-of-the-mind thing done so well by William Wyly on the West Coast and imitated so frequently everywhere else, with far less success.

And, somehow, the jury awarded first prize to a painting of this kind, Richard Hull's "Elmore City Keeps Its Distance." Better examples include Richard Mattsson's "Everything's O.K." a watercolor of candy-colored little details packed into a marshy landscape, or Michael Cadieux's "Nova-Totem," which avoids any bounded formal image by its sheer density of minutia (including beads, threads, paper punch-outs and other trivia collaged into a slightly 3-dimensional form).

The murals deal with such subjects as sod houses, land lotteries, exploration and Indians. Wilson has been at work on them for four years.

Polly Friedlander Gallery in Seattle. The show consists of his recent paintings.

Verdigris

The 22nd annual Verdigris Valley Art Exhibit is scheduled April 26-May 4 at the Independence, Kan., Museum.

Accepted

Sheila Mallot, Kansas City artist, had two of her paintings accepted for a recent national juried exhibition in Amarillo, Tex.

Shimomura

Roger Shimomura of the University in Kansas art department faculty is having a 1-man show, through March 12, at the



Francis Bacon

Thirty-six paintings executed by Francis Bacon between 1968 and 1974 will compose an exhibition opening March 19 and continuing through May 31 at the Metropolitan Museum, New York.

Furniture

Twenty-one pieces of furniture by four modern masters—Michael Thonet, Hector Guimard, Frank Lloyd Wright and Gerrit Rietveld—are in an exhibition at the Museum of Modern Art, New York, continuing through April 6.

Thiebaud

Wayne Thiebaud, California artist whose work has frequently been exhibited here, is having a 1-man show at the Denver Art Museum through March 30.

Momoyana

Japanese art from the Momoyama period (1568-1615) is the subject of a major exhibition at the Metropolitan Museum in New York, organized with the help of the Agency for Cultural Affairs of the Japanese government. The exhibition continues through April 6.

As an alternative to these fantasy landscapes I'd lean toward a more straightforward essay based on outward reality, such as Stanley Lewis's "62nd and McGee," a truly vigorous, not to say impassioned, pencil drawing derived from a mundane scene that most of us would pass on by.

In the more traditionally Surreal vein, Richard Matthews shows multiple prints of a color photograph of a water tower; James Maxwell has an untitled ink and watercolor landscape of rocky ledges that mostly conceal two images of ancient Egypt, and George Kitta is represented by a richly toned lithograph entitled "Swan Song," a beautifully rendered fantasy of some dark disaster at sea.

Photo-realism of the kind one expects from New York and Southern California is not very much in evidence, although Patrick Cowick shows two lacquer paintings of himself (?) shaving and afterwards, much in the manner of Chuck Close's paintings, and Terry Liston is represented by a large acrylic painting of signs, names and symbols—"Images From Another Time," it is called—that seems to trade on Robert Cunningham's work and also on the current mania for 1920s and 1930s nostalgia.

As to the awkwardness of the installation of the exhibit, that seems to be the price we'll have to pay the next few months at the Nelson Gallery in order that the enormous Chinese Exhibition can be accommodated. It is scheduled to open April 20, and of course it will be worth any sacrifice that has to be made.

Murals

Charles Banks Wilson has finished four large murals on the theme of "Roots of Oklahoma" for the state capitol in Oklahoma City.

Mr. Sickman

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中华人民共和国出土文物展览

March 3, 1975

Capt. Patricia A Frame
10847 State Line Apt. 3
Kansas City, Mo. 64114

Dear Capt. Frame:

The suggestions expressed in your recent note are very much appreciated, especially those relating to advance information about photography and the sale of individual slides.

We are taking each of them into consideration during our planning process, and we are sincerely grateful for the time and interest you've taken in sharing them with us.

The Chinese Exhibition, we believe, is one of the most exciting activities to come Kansas City's way in many years, and we're happy to know that persons, like yourself, are already looking ahead toward it with special excitement.

Sincerely,

Robert K. (Rob) Martin
Project Director

Capt Patricia A Frame
10847 State Line Apt 3
Kansas City, MO 64114

Nelson- Atkins Art Gallery
"China exhibit" Coordinator

I was fortunate enough to see the exhibit in Paris and am looking forward to this chance to see it again. I would like to offer the following suggestions based on my experience in Paris:

A. Photography-

- (1) if it is not permitted any literature about the show should so state to reduce the number of people who carry their equipment. This prevents disappointments, checking problems and violations.
- (2) if slides are sold they should be available singly and at the standard costs, if possible. In Paris only sets were available- each of the major items was in a different set and sets of 8 slides were \$6.35!

B. Entrance fees- post them clearly and post any special fees, such as reductions for the elderly, in the same place and in equal size print.

C. Transportation- those hotels within reasonable range could provide regular runs with their own vehicles for their patrons. Such info, along with a note that parking near the museum is limited, could be placed in each room as could bus schedules for the regular lines which run near the hotel. Further the bus lines which service the museum should be routinely publicized in the Kansas City papers.

D. Handicapped - special hours for those personnel with physical handicaps might reduce congestion for both groups.

While these suggestions may seem obvious to you all were ignored in Paris which dulled the enjoyment of a truly interesting and rather important exhibit.

Patricia A Frame
Patricia A Frame

March 3, 1975

CMrs. Barbara Harlow
Director of Public Relations
Crown Center Hotel
1 Pershing Road
Kansas City, Mo. 64108

Dear Barbara:

OThis is to confirm our joint planning in connection with the exhibit for the hotel lobby.

PWe have agreed that Crown Center will provide the case which you, Marc, and I examined in the Hallmark warehouse on 2/13. The deep brown color of the lower part is fine, and per our last phone conversation, you will provide a case lining of beige or medium tan felt, plus a few extra yards of the same material for purposes of covering the blocks which will support the objects.

YWe understand that this is a looking case. Please confirm what type of lock is incorporated and whether another kind may be desirable for security. We agree that the planned location inside the front doors on the left wall is an attractive positioning, as well as an area which better meets security requirements because of its open view to hotel registration and door personnel.

As to the objects, Mr. Sickman and Mr. Wilson have made a selection, and we will be giving you those details soon. In line with our discussion relating to coordinated promotional activities around town, we suggest that the exhibit be completed for "unveiling" on March 31.

We are notifying the Kansas City Police Department of these plans.

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: Laurence Sickman ✓
Marc Wilson
Maj. Manfred Gunther,
KCPD

The Chinese Exhibition

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中华人民共和国出土文物展览

MEMORANDUM

March 3, 1975

To: M. Wilson

From: R. Martin *RMM*

Subject: KCPT-TV (Ch. 19)

cc: L. Sickman

The station wants you for two different taping sessions. One is "Teacher Talk," which, you'll recall, is Diane Molton's request. No date has been set for this session.

The other is "Mind's Eye," and the contact here is Gloria Scott. You are scheduled for this taping session on Wednesday, April 2, at 3 p.m.*

Please add this date to your calendar. I'll let you know more details as we get closer to the taping sessions.

* The "Mind's Eye" program is scheduled for airing at 8:30 p.m., April 22.

The Chinese Exhibition

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MEMORANDUM

March 3, 1975

To: Ellyn Abloff, Plaza Association
From: Rob Martin, Nelson Gallery-Atkins Museum *RJM*
Subject: The Chinese Exhibition

This is to confirm our discussion relating to promotional planning for the Exhibition.

1. The proposed graphics for the black-and-white horse head banner which we reviewed in my office this morning are fine. It is our understanding that this will be a cloth banner, approximately 4 X 3 feet, and will be used on outdoor lamp posts and in similar ways.

As to the proposed in-store/window posters, we understand these will be black-and-white and show the full view of the Flying Horse. Please assure that the direction of the horse is to the left. We also discussed a white-on-red calligraphy banner, of a 3 X 4 foot size for in-store use and for possible use on lamp posts alternating with the horse's head.

Let's review the initial thumbnail sketches as soon as they're ready.

A review of copy points:

THE CHINESE EXHIBITION

Nelson Gallery-Atkins Museum

(Same type faces
as existing pos-
ters)

Opening April 20

Note the change in the use of the date.

THE CHINESE EXHIBITION/ Page 2

2. The Public Service Announcement (commercial) copy which we discussed is attached. This is initial copy and not intended to restrict the creative approach. I'll work with the stations in shaking it down.

3. The proposed agenda for the communicators' luncheon on Wednesday, 3/5, is attached. Please make adjustments as required.

•COMMUNICATORS' LUNCHEON

Wednesday, 3/5/75

Proposed Agenda

Welcome and Why the Meeting? - Ellyn Abloff

The Chamber of Commerce's Interest - John Gilbert

Why It's Important for Kansas City - Larry Lubenow

The Significance of the Exhibition, Overall Planning to Date,
and Progress Being Made - Marc Wilson

Communications' Challenges - Rob Martin

How You Can Help (Specifics) - Ellyn Abloff

Q & A

Notes:

1. Each speaker will prepare his own remarks around the topic indicated. Visuals may be used. A slide projector and screen will be available as required.
2. Ellyn Abloff will show the graphics' approach which she and Rob Martin worked out, will talk costs relating to banners and posters, and will address the timetable involved in getting a cooperative effort together.
3. All of the materials discussed will be available city-wide, and thereby provide a continuity to the effort.

C

MEMORANDUM

March 3, 1975

O

To: L. Sickman/M. Wilson
From: R. Martin
Subject: Television & Radio PSAs

P

KBMA - TV (Ch. 41) has volunteered to produce a series of Public Service Announcements (PSAs) and make them available to all television stations in the Kansas City area. The attached announcements in 10-, 30-, and 60-second variations are being provided to Channel 41 this week.

Y

A similar effort for all Kansas City radio stations is being organized.

The Chinese Exhibition

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The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

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中华人民共和国出土文物展览

MEMORANDUM

March 3, 1975

To: L. Sickman/M. Wilson

From: R. Martin *RJM*

Subject: Local News Media Coverage (Week of Feb. 24 - 28)

1. 2/25 - The Kansas City Times. Page 3A. Three-column photograph and caption showing Kirkwood Hall construction. (article attached)
2. 2/25 - KCMO-TV (Ch. 5). 6 p.m. and 10 p.m. news reports. Film coverage of exhibition preparations.
3. 2/26 - The Johnson County Sun. Half-page photograph, caption, and article about the exhibition based on lecture by Joan Stanley-Baker and printed material provided by the Exhibition Office. (article attached)
4. 2/27 - WDAF-TV (Ch. 4) 5 p.m. and 10pp.m. news reports. Film coverage of exhibition preparations.

This report represents only known coverage by press and broadcast media.

##

March 4, 1975

CMr. Maurice Peress
Music Director and Conductor
Kansas City Philharmonic
210 W. 10th
Kansas City, Mo. 64105

O

Dear Mr. Peress:

It was a pleasure talking with you last Friday and a special pleasure to hear Sunday's concert in Atkins Auditorium.

P

At your convenience, we'd like you to hear the piece of 8th Century Chinese music which a group at Yale performed recently. Only four minutes long, the piece is extremely "Western" and we think it would be a most interesting addition to your final concerts this season. Naturally, this would be contingent on the availability of a score, rights, and the like.

Y

Once you've heard it and think it of interest, we'll contact the appropriate persons at Yale.

Should this idea not work out, we'd still like to encourage some involvement of the Philharmonic in the planning for the visit of the exhibition.

We'll look forward to hearing from you.

Sincerely,

Robert K. (Rob) Martin
Project Director

MEMORANDUM

March 4, 1975

C To: S. Songer

From: R. Martin

O Subject: TREND Magazine

Cc: L. Sickman/M. Wilson

P Sheila Patterson of TREND Magazine will be at the West doors at 3:00 p.m. (3/4/75) to photograph a few scenes of construction activities. This will be in Kirkwood Hall only. This has been cleared with Marc Wilson and I will personally escort her during photography.

Y P.S. - A reminder too, that KCMO - TV will continue photography in the Oriental galleries today.

Mr. Luckman

March 4, 1975

CMrs. Flo Cyhel
Special Events Coordinator
Macy's - Missouri-Kansas Division
1034 Main
Kansas City, Mo. 64105

ODear Mrs. Cyhel:

OYour recent letter expressing interest in The Chinese Exhibition, is very much appreciated.

PAs indicated to you in our phone conversation, it will not be possible to have a fine jewelry display in the gallery bookstore. Non-commercial requirements of this institution, especially those related to sales tax, preclude activities of this kind.

PAs for your own display at Macy's, we certainly want to encourage your proceeding with in-store promotions and window displays which are tastefully tied to the Chinese Exhibition.

YIn specific reference to your letter, I do have two concerns. First, you indicate that you will be promoting a jade collection which you are bringing in. Unless all pieces in the collection are from the People's Republic of China, I would caution against any reference to The People's Republic.

The other item has to do with the name. In your letter, you expressed the term, "Republic of China." The only acceptable terms in reference to the exhibition are "The People's Republic of China," "PRC" (which is the acronym), or simply, "China."

Since we are encouraging a completely non-political environment around the exhibition, you will understand our concern relating to the proper name. I also trust you will accept my comments here as entirely constructive.

-more-

I am enclosing a copy of a recent letter which we sent to selected stores and to merchants' associations. The guidelines in this letter will relate to your planned activities.

As for graphic materials, we can make available - on a loan basis - color transparencies and black-and-white photographic negatives from which promotional displays may be created. If that is your desire, please contact me and I'll outline for you, by phone, how this ought to be handled.

Again, we appreciate your interest and look forward to hearing from you.

Sincerely,

Robert K. (Rob) Martin
Project Director

RKM/bar

March 6, 1975

Ms. Maxine Kennard
Editor
The Plaza Magazine
5600 W. 95th St.
Shawnee Mission, Ks. 66207

Dear Maxine:

Nice seeing you again.

As I mentioned, the use of the gallery for purposes of the fashion photography which we discussed has been approved. Please give us 2 or 3 days notice as to when you plan to shoot.

As we discussed, it would be a good idea for us to walk "through the shots" before bringing your photographer.

As for the "photo miniatures", there probably will be a commercial charge relating to the use of the Chinese negatives. Let us know quickly if this is your desire, as we will need to request their use from the Chinese. When you come by to walk through the photo shots, we can also review the black-and-white negatives.

Sincerely,

Robert K. (Rob) Martin
Project Director

CC: Laurence Sickman
Marc Wilson

March 4, 1975

Mr. Perry Wilcox
Promotions Director & Executive Secretary
Blue Ridge Mall Merchants' Association
4200 Blue Ridge Blvd.
Kansas City, Mo. 64133

Dear Mr. Wilcox:

Your letter of February 25, expressing interest in The Chinese Exhibition, is very much appreciated.

When it's convenient, please call my office, 561-4000 (Ext. 445), and we'll set up a time when we can get together to discuss your needs.

Other groups in the area have already gone to work on graphic material for purposes of window display, in-store promotions, and the like.

We want to assist you in every way we can.

Again, thanks for your interest, and we'll look forward to hearing from you.

Sincerely,

Robert K. (Rob) Martin
Project Director

March 4, 1975

C Ms. JoAnn Thompson
Associate Editor
bon Appetit
4700 Bellevue
Kansas City, Mo. 64112

O Dear JoAnn:

P We very much appreciate the opportunity of reviewing your proposed copy for the TREND article concerning The Chinese Exhibition. Trying to avoid the time-worn tendency to play editor or censor, I have but a few suggested changes -- some of which I've indicated on the actual copy, some of which follow as recommendations. Naturally, these are on a take 'em or leave 'em basis.

P Page 1, Final Paragraph. The heels clicking sounds totalitarian; Could you tone it down a bit?

Y Page 2, First Paragraph. Our guard force will kill you for this one, but I don't want to interfere with journalistic freedom.

Y Page 2, About world cities. This data about world capital cities has been bantered in all the media, but to be technically, correct, Toronto is not the capital of Canada. Ottawa is. You can roll with that one as your wish.

Y Page 3, About Laurence Sickman. You know more about it, apparently, than I. I trust you've talked with this gentleman.

Y Page 6, About free-standing cases. I don't know your source of information, but three is incorrect. Actually, there are 40

Y Page 7, Last sentence. Again, this is a question of editorial freedom, but we're staying away from anything Confucian. It's a sensitivity with the Chinese. Use your own judgement.

Talk with you soon.

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: L. Sickman ✓
M. Wilson

bon
Appétit

4700 BELLEVIEW • KANSAS CITY, MISSOURI 64112 • 816-753-2321

February 25, 1975

Mr. Rob Martin
The Chinese Exhibition
Nelson Gallery=Atkins Museum
4500 Warwick
Kansas City, Missouri

Dear Rob:

I'm really sorry for all the hang-ups on TREND's photography assignment...I hope some good photos came out of it anyway and appreciate the cooperation from all of you.

Enclosed is a copy of the story. If you or Marc have any serious objections regarding content (forget the form) please call me at 362-4020. Unless we hear otherwise I'll inform TREND they can expect to proceed free of libel suits and other natural disasters.

Thanks very much.

JoAnn
JoAnn Thompson

THE YIN AND YANG OF THE CHINESE EXHIBITION

Strange things are going on at the Nelson Gallery-Atkins Museum! Walls are closing in, ceilings are lower and doors aren't where they used to be. The main floor is beginning to resemble an intricate labyrinth, and week by week the number of viewable works of art keeps shrinking.

Recently Several large chambers are ~~forbiddingly~~ dark and empty.

On a recent Sunday, the usual crowd of gallery goers appeared undismayed to find things not as they should be. Strangers to the gallery don't know what they're missing, and "regulars" seem to relish the feeling of walking around on a deserted stage before the curtain goes up.

That something is going on at the gallery must be obvious to anyone who crosses the threshold, whether voluntarily or in the clutches of an art lover not easily discouraged. The closed off rooms on the main floor, however, are only the tip of an iceberg. What you don't see is still below the surface---but just barely. A well-tuned antenna is certain to pick up a wave of anticipation mixed with equal parts tension and pride.

It starts at the entry where even "Check your umbrella" has an Old West ring of authority. Heels clicking on the polished floor bring a guard to inspect you with more

curiosity than in days past. Suddenly guards who used to doze standing up are wide-awake vigilantes.

Rumor and speculation are the natural traveling companions of a Momentous Event, and The Nelson Gallery-Atkins Museum is preparing to host the most momentous event since its opening--- The Exhibition of Archeological Finds of The People's Republic of China ^{opening}, April 20, through June 8.

For some months now rumors concerning the exhibit have been circulating in an ever-widening circle. They center around the "why" and "how" of an artistic coup that has museum directors from coast~~s~~ to coast eating their hearts out. Even the most prime-time minded of civic boosters has to admit Kansas City is in good company with other cities selected for the exhibition: London, Paris, Vienna, Stockholm, Toronto and Washington, D.C. -- all world capitals with one fairly obvious exception.

Why Kansas City? The most prevalent rumor states emphatically that "Chairman Mao chose Kansas City because of its location in an agricultural community." In this case there is at least a grain of truth in the field of rumors.

One far-fetched story had Chairman Mao, Henry Kissinger
~~gallery director~~,
and Laurence Sickman negotiating behind locked doors for the ✓
highly coveted honor. Certainly it was a high level decision,
but not necessarily that exclusive.

At the other end of the rumor scale, Sickman was reputed to have declined the exhibit, pleading inability to handle such a gigantic undertaking, but finally was forced to succumb to pressure from high places.

Decline the Chinese Exhibition? Not likely! To separate fact from fiction we talked to Marc Wilson, curator of Oriental Art at the Nelson Gallery. "Why Kansas City?" Shunning false modesty he replied, "Staff expertise...also physical space, available security, geographical location, and the high esteem the Chinese have for Laurence Sickman, ~~gallery director~~."

In Sickman and Wilson, the Nelson Gallery has two Chinese art experts who speak the language, understand the culture and know the background and significance of the items to be displayed. Since the Nelson Gallery can boast a permanent Chinese collection that is world-renowned, staff expertise in this field is not entirely "Occidental."

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Wilson further explained that when the exhibit opened in Paris as a goodwill gesture of The People's Republic, American museums threw their hats in the competitive ring on the chance that the show might come to the United States. But to which city? Washington, D.C., of course, as a matter of diplomacy. And after that? A recommendation was made by representatives of the White House, the State Department, and the National Endowment for the Humanities. Presumably The Chinese Committee for the Organization of Exhibitions of Archeological Finds made the selection. "And the Winner is..."

Kansas City, Missouri---outside the ranks of glittering world capitals, in the heart of an agrarian community more closely related to The People's Republic own agrarian culture.

Having been selected for this great honor, the Nelson Gallery personnel had little time to bask in the glory. Along with the distinction of hosting the Exhibition go myriad problems of mounting the displays, lighting, security, publicity, public information, brochures, catalogs, the preview showing; even mundane problems such as parking, public transportation and a near donnybrook over trimming shrubbery on the grounds! The man standing squarely in the eye of this hurricane is Marc Wilson.

At 33, Wilson is very young to be curator of such an important

5.

and prestigious collection. He came to the Nelson Gallery in 1971 as associate curator and became curator in 1973. Prior to coming to Kansas City he served as translator and project consultant at the Royal Palace Museum in Taipei, Taiwan. The challenge offered by the forthcoming exhibition does not dismay him in the least. "Unflappable" is the word for Wilson, who carries an enormous amount of information in his head and doles or pours it out as called for. He is the man with the answers, and there are plenty of questions.

Outside Marc Wilson's office, the wall is papered with floor plans, charts and diagrams showing every square inch of the gallery's main floor, with precision planning of space allocations and traffic flow. A drafting board overflows with designs for display cases that are ever-improving adaptations of those used in other cities on the current "road" tour.

The Kansas City showcasing of The Chinese Exhibition, Wilson is confident, will be the most polished performance yet. It helps to try a show out in Paris and London!

Specially designed cases will be set into newly constructed wall facades that cover the existing walls in many of the chambers on the main floor. Ceilings in some rooms have been lowered,

6.

both for dramatic effect and added security. Two miniature gilded bronze leopards, inlaid with silver spots and gemstone eyes, are popular favorites in the exhibit. They will reside in a spotlighted case, covered by plexiglass and containing silica gel crystals to absorb moisture in the air as a humidity control. Multiply such careful measures by 385 exhibits and you begin to get some idea of the massive detail and work that goes into mounting the exhibit! In the entire exhibition there are only three freestanding cases, and those are so designed and weighted they are in no danger of being moved or overturned. All other cases are recessed into the wall. Five members of a Chinese delegation will check the exhibition morning and night to be certain all is in order.

Personally guided tours are not offered, primarily to forestall the "jamming up" of groups in any one spot. The gallery has purchased self-contained audio-electronic units which are available for a small rental fee. This ingenious guide moves at your pace. "Click" and you have a recorded message explaining the object on view. To facilitate crowds, ^{expected} ~~estimated~~ to number about 200,000 during the course of the show, there is a single entrance and single exit with one-way traffic following the carefully charted course. New doors and walls make it possible

7.

to achieve this sort of traffic pattern on a floor that normally lends itself to random rambling.

Is there any chance the expected crowds won't materialize, here in what one New York writer chose to refer to as "Peking on the Kaw?" The possibility of a disappointing turnout is slim. This is, after all, only the third showing on the North American continent and, more importantly, the last chance to view the exhibition before it returns to Peking---the real one. Several hotels are already reporting substantial reservations during the period of the exhibition.

Local society is gearing up for a field day and scholars may think they have entered Paradise. For Kansas Citians generally, it is an opportunity to observe 600,000 years of human progress through unearthed treasures of an ancient civilization. The avowed purpose of the exhibition is "discovering the meaning of the past as a guide to the present." Confucius had a saying to suit every occasion, and perhaps this one is most appropriate: "By nature, men are nearly alike; by practice, they get to be wide apart."

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The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中华人民共和国出土文物展览

MEMORANDUM

March 5, 1975

To: L. Sickman/M. Wilson

From: R. Martin *Rhm*

Subject: King Features Article

This is a draft of the final copy which was submitted by Carl Byoir's New York Office to King Syndicate. The syndicate serves newspapers throughout the country and has a regular readership of approximately 7-million.

A photograph of Marc, with an art object, is also being submitted.

The syndicate has acknowledged that the story likely will run in newspapers in April.

SO YOU WANT TO BECOME A COLLECTOR?

Lured by artistic appreciation as well as the prospect of profits, many an American sooner or later succumbs to the bite of the "collecting bug."

Once bitten, the amateur collector quickly finds that (1) the famous pieces are beyond his financial reach, and (2) the more modest levels of the art-buying world are a maze of uncertainty. So how does he start?

Marc F. Wilson, curator of oriental art at the Nelson Gallery of Art-Atkins Museum of Fine Arts in Kansas City, Mo., cautions against letting money you set aside to buy art burn a hole in your pocket.

Running out and buying the first art object you like is usually a mistake, Wilson advises. Take your time. Make frequent visits to the local museum to study painting, sculpture, and other art objects that interest you. Ask for advice from the museum staff. Many galleries and museums, including the Nelson Gallery, set hours aside every week when staff personnel talk individually with visitors about art and collecting. (But don't ask for cost evaluations. It's against the law in many areas, and it's an ethical problem for art experts.)

Then, find a reputable art dealer. A good dealer is willing to wait a while before he makes a sale, and meantime the novice can learn much about what to look for and how to buy wisely. Wise dealers know that contributing to the "education" of customers eventually pays off. It can make for a mutually beneficial relationship.

Wilson's own time for counseling would-be collectors has been dramatically reduced in recent weeks, as he is the focal point at the Nelson Gallery-Atkins Museum for the mounting of the famous "Chinese Exhibition" scheduled to open on April 20. It is one of the largest art exhibits ever to visit the U.S. and it is the most complex one with which the Nelson-Atkins staff has ever worked.

(more)

2 -- SO YOU WANT TO BECOME A COLLECTOR?/

"Collections such as 'The Exhibition of Archaeological Finds of the People's Republic of China,'" Wilson points out, "have spurred popular interest in collecting. Everyone says to himself, openly or secretly, 'I wish I could have an object like that.' It's an inspiration seeking satisfaction."

While the average person can't afford famous originals, Wilson contends there are good values in original works at affordable prices.

To find them, he encourages new collectors to compare what they want with the very best of its kind.

"When I'm shopping for myself or the gallery," the young curator notes, "I keep in the front of my mind a picture of the finest object of its kind I've ever seen. This helps me judge the quality of the piece I'm actually looking at."

People ask Wilson what particular type of object to start with, and he responds it doesn't really matter, "so long as you're basically interested in it for its design and beauty." He is strongly opposed, however, to "fad buying."

"Chinese ceramics and contemporary paintings are now fashionable," Wilson remarks, "but the prices are vastly inflated. Be on guard."

"Stay off the art-buying bandwagon. Never buy just because everybody else has one! Popularity in art results in over-pricing. Be objective. Try to be detached from your ego which presses you to buy quickly and rashly. Avoid the cliquish things, and learn all you can about what makes are desirable," he recommends. Wilson suggests that new collectors and experienced ones alike search out "desirable art objects that are not in vogue."

The best art buys today? Wilson's list includes late-19th century and 20th century Japanese prints, small European art objects (such as finely carved boxes and ivory pieces), Irish silver, Irish furniture, selected African objects (including masks), ancient Greek pots, vases, and bowls, and Chinese calligraphy (painted lettering).

(more)

How Much to Spend?

What should one spend in these areas? \$100 to \$1,000.

Other Wilsonian tips for collectors: Start narrow. Don't try to amass a big collection quickly. Be discriminating. Don't buy for the name.

"Jade collectors, for example, seem to want one of everything -- a carved horse, a little frog, a reclining camel . . . it goes on and on. Buy for quality, not for quantity," he urges.

What about reproductions versus antiques?

An honest reproduction, Wilson explains, is as exact a match of the real object as an artist can make. There are some very good reproductions to buy, he believes. Look for those that are copied as much like the original as possible.

The 33-year-old authority -- whose bachelor's and master's degrees are from Yale and whose professional experience geographically spans Ohio and Taiwan -- uses the case of the famous "Flying Celestial Horse of Kansu" as a good illustration of bad reproduction. The original horse, measuring 17 3/4 inches long by 13 9/16 inches high, is probably the best-known bronze figure in the Chinese Exhibition. From the Eastern Han dynasty, dating to the 2nd Century B.C., it was excavated in 1969 in western China's Kansu Province.

Inferior Replicas Sold

"Reproductions of the 'Celestial Horse' were made for sale at one or more of the cities where the exhibition has visited," Wilson explains. "Unfortunately, the replica is of inferior design. It's only two-thirds to three-quarters the actual size. The surface texture is wrong. The body is out of proportion -- too short. The rump is too round, too smooth. The whole figure lacks the taut, energetic spirit of the original. It looks like an overstuffed sausage in the shape of a horse."

(more)

Although Wilson didn't say it, the horse reproductions -- made of a plaster substance -- were priced at about \$500 each, and reportedly 100 of them were sold out the first morning at one museum. No reproductions of artifacts in the Chinese Exhibition will be sold at the Nelson Gallery-Atkins Museum.

Beware of Jade and Ivory

As for Chinese and other imported art objects now available through many American department and specialty stores, Wilson's remarks relating to the quality of original works and reproductions all apply. Be especially wary, he says, of objects described as jade or ivory. Many are phonies. Even "certificates of authenticity" may be contrived (and in court they're barely worth the paper they're written on.) So buy from reputable stores and galleries. Know that the dealer will stand behind what he sells.

In discussing antiques, Wilson notes that the legal definition is "any object more than 100 years old."

"The term 'antique' has produced a widespread misconception that if something's old it's valuable. This isn't necessarily so. For example, Roman lamps found buried in North Africa after thousands of years are practically worthless today. Why? Because the design is bad, they are visually uninteresting, and so many were buried. Consequently, there simply is no demand for them, despite their undoubtedly antiquity.

"Age is not the determining factor of art value. Regardless of when it was made, design and desirability make an art object worth having," the art historian stresses.

He adds that in the total scheme of history 100 years is a very short span of time. Though legally something that passes the century mark becomes an antique, "only foolish people buy for that reason alone," Wilson admonishes.

(more)

Should one ever buy art as an investment?

Laurence Sickman, director of the Nelson Gallery-Atkins Museum (and Wilson's boss) warns against amateurs' speculating in the art field.

Speculative Buying Risky

"Certainly it's gratifying to buy something and have its value go up," Sickman relates, "but buying for pure speculation is a risky thing. Doing it successfully takes a deep knowledge of art and a thorough understanding of the market and its trends."

"Moreover, the work of art must be of the highest quality of its kind for it to increase in value appreciably."

Echoing Sickman's sentiments, Wilson points to "first-rate Picassos versus second-rate Picassos. One ought to appreciate in value quicker than the other, but not even the experts know what the relative rates will be. So it is with all art."

In unison, Sickman and Wilson stress: "Buy it because you like it; buy it because it's good."

Collecting art is a matter of experience, they conclude. Looking is as important as reading. Understanding of art comes to many with time, interest and constant awareness. Even so, mistakes may be made.

But don't be dismayed. Keep an open mind. Art is a qualitative subject and a personal thing. Who knows? Even though the painting or sculpture or funny little carved box you bought may never be worth a fortune, you'll know it's still a fine work of art discovered by your developing taste and careful study.

In the vast complexity of the art world, that's a knowledge of real importance and a source of lasting personal satisfaction.

The Chinese Exhibition

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中華人民共和國出土文物展覽

Flying Celestial Horse

(Exhibition No. 218)

Height: 34.5 c.m. (13 9/16 in.)

Length: 45 c.m. (17 3/4 in.)

Unearthed in 1969 at Wu-wei, Kansu

2nd Century A.D.

This bronze celestial horse flying on the back of a swallow was excavated from a Han Dynasty tomb in 1969, in western China's Kansu Province. It was part of a large hoard of objects made for burial with a powerful general. The cache included 39 bronze horses, carriages, attendants, drivers and an image of the general. It was commonly believed in ancient Han China that special horses, called "Celestial Horses" had the power to transform themselves into dragons and to act as a medium through which the dead passed on to the after world. This horse is a rare embodiment of that belief. To show the speed of the flying horse, the unknown craftsman placed its right hoof on the back of a swallow in flight. The swallow looks back in amazement.

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April 20th to June 8th, 1975

中华人民共和国出土文物展览

MEMORANDUM

March 6, 1975

To: L. Sickman/M. Wilson

From: R. Martin *RJM*

Subject: Conversations Relating to Film-Making

John Altman, a Kansas City film-maker, is very much interested in making a documentary/educational type film about The Chinese Exhibition. I advised him to write directly to the Liaison Office in Washington outlining in detail what he wants to do. Before sending his letter, Altman will bring it by for our review.

I spoke with Katherine Warwick at the National Gallery, and she indicated that several film-makers, including United States Information Agency and an independent named Shirley Sun, have been working with the Chinese on documentary and feature type films.

Mrs. Warwick also mentioned that CBS has been trying to settle its differences with the Chinese to cover the exhibit before it leaves Washington. However, the differences appear irreconcilable, i.e., the Chinese want complete review of script and film. Katherine said it is a situation that we may inherit.

STMR 3/6/75

'Chinese Exhibit a Coup'

Gallery's Cultural Role Praised

By Alice Hartmann

A Member of the Staff

Kansas City and officials of the Nelson Gallery of Art have scored a major coup for the area in bringing an exhibition from the People's Republic of China here next month, business and government leaders were told yesterday.

Laurence Sickman, gallery director; Ray Bennison, president of the Convention and Visitors Bureau of Greater Kansas City, and Harley J. Watson, new managing director of the Hotel Muehlebach, described the international and commercial impact of the exhibit, formally known as "The Archaeological Finds of the People's Republic of

China, to a meeting of the Mayor's Corps of Progress at the Plaza Inn, 45th and Main.

Sickman pointed out that Kansas City will be the second of two U.S. cities to be host to the exhibition, which will open here April 20 and is scheduled to continue through June 8. The exhibit is now at the National Gallery in Washington.

Although the gallery has exhibited other large collections, Sickman said, the show will mark the first time the gallery has had a collection "on such a high intergovernmental level."

"This exhibit has all manner of political and ideological overtones," he said. "But we will try to divorce it from

those as much as possible."

Sickman termed the exhibit unique because it is structured to show "the flow and evolution of Chinese civilization" with archaeological objects dating back to 600,000 B.C.

Showing such an exhibit is not without problems, Sickman and the others pointed out. The gallery is faced with the difficulty of security for the collection, valued at \$50 million, and with parking problems and providing facilities for visitors. While Sickman said he could not estimate the number of visitors, he did say at least 3,000 to 4,000 visitors were expected during the week, with larger

groups coming in for the weekend.

Bennison said while the gallery is handling most of the expense of preparing floor space for the show, the cost of promoting the exhibit should be taken care of by local businesses.

March 5, 1975

Mr. Howard Turtle
Editor
Kansas City STAR Magazine
1701 McGee
Kansas City, Mo. 64108

Dear Howard:

This is to confirm our conversation relating to extra copies
of the April 13th issue.

Please let us know the costs on 500 and 1,000 copies respectively.
The magazine will be very much in demand at the time of publication
as well as in the months and years thereafter.

We greatly appreciate your interest and cooperation.

cc:

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: Laurence Sickman ✓
Marc Wilson

MEMORANDUM

March 7, 1975

To: S. Songer
From: R. Martin
Subject: Photographer's Bill
cc: ~~L.~~ Sickman/M. Wilson

This is a review of John Lamberton's hours and expenses for the period of Feb. 24 - March 7.

Hours:	42 $\frac{1}{2}$	@ \$5.00 an hour	\$212.50
Materials (bills attached)			79.92
			<hr/> \$292.42

Lamberton's time includes hours devoted to both documentation, publicity, and educational photography, as well as studio time for processing and printing.

For budget purposes, these costs can be distributed to itemized items relating to "Photographic Record," "Orientation materials for regional art teachers/consultants", and "Press Kits."

##

Larry -
Larry

Please take a look at this and let me know if you've got any problem with it. I'd like to get it out to all the major merchants' associations next week. We've gotten a list of associations together.

Rob

R.

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中华人民共和国出土文物展览

AN IMPORTANT MEMORANDUM

To: Merchants in the Greater Kansas City Area

"The Exhibition of Archaeological Finds of the People's Republic of China" is one of the largest, most valuable, and culturally significant art collections ever to visit the United States. For Kansas City, it is a milestone. Being selected as one of only a handful of world cities to host the exhibition is a remarkable tribute to our city.

Without turning the visit into a commercial carnival, there are legitimate opportunities for merchants to participate actively in this area-wide event. Store promotions of all kinds can be planned. Window displays with Chinese themes are appropriate. Newspaper ads and broadcast commercials -- especially those "to welcome" the exhibition -- can be tastefully presented.

We want to assist you in everyway possible. Printed and photographic materials are available -- some at no charge, some at small cost. The enclosed pamphlet showing the head of the famous Flying Celestial Horse is the primary graphic symbol for the visit here.

The long and short forms of the exhibition name, shown at the top of this page are both acceptable. The calligraphy, in red ink, is the Chinese language version of the name and should be included in graphic layouts if at all possible. You may refer to "China," "The Chinese," "People's Republic of China," and "PRC" but popularized usages such as those we see in public print are inappropriate. If in doubt, please inquire.

Again, we want to help. Let us know how we can.

Sincerely,

Robert K. (Rob) Martin
Project Director
The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

MERCHANTS' ASSOCIATIONS

Plaza Merchants' Assoc.
4629 Wornall
KCMO 64112

Merchants Assoc. of Greater KC
823 Walnut
KCMO

Merchants' Assoc. (Antioch Shopping Center)
Judy Ives
5307 Center Mall
KCMO 64119

Merchants' Assoc. of Blue Ridge Mall
Perry Wilcox
55 Blue Ridge Mall
4200 Blue Ridge Blvd.
Independence, Mo. 64133

Merchants' Assoc. of Brookside Shopping Center
Mrs. Bea Mann
6314 Brookside Drive
KCMO 64113

Merchants' Assoc. of Ward Parkway Sh. Ctr.
Ms. Mary Lovelock
8600 Ward Parkway
KCMO 64114

Merchants' Assoc. (Metcalfe S. Shopping Ctr.)
Jane Yates
9635 Metcalfe
Overland Park, Ks. 66212

Merchants' Assoc. of Indian Springs
M. P. Keezer
4601 State Ave.
KCKS 66102

River Quay Merchants' Assoc.
Marilyn Maloney
116 W. 5th
KCMO 64105

Merchants' Assoc. of Independence Center
Jake Clark
2035 Independence Center
Independence, Mo. 64057

March 10, 1975

Ms. Veronica Dolan
Public Relations Consultant
Denver Museum of Natural History
City Park
Denver, Colorado 80205

Dear Ms. Dolan:

Your request of February 28 has been received, and we are forwarding it to the Chinese Liaison Office in Washington, D.C.

Because of the educational nature of the request, there is reason to believe at this time that it will be approved. As soon as we receive a reply from the Chinese, we will notify you.

Your interest in the exhibition is very much appreciated, and like you, we sincerely hope that plans for a documentary film related to your visit in May will be fully realized.

Sincerely,

Robert K. (Rob) Martin
Project Director



DENVER MUSEUM of NATURAL HISTORY

CITY PARK • DENVER, COLORADO 80205 • USA

TELEPHONE: (303) 399-0870

ALLAN R. PHIPPS, PRESIDENT
RICHARD M. DAVIS, VICE PRESIDENT
CHARLES J. BEISE, 2ND VICE PRESIDENT
BRUCE E. DINES, TREASURER
W. SCOTT MOORE, SECRETARY
CHARLES T. CROCKETT, ACTING DIRECTOR

February 28, 1975

Mr. Robert Martin,
Public Relations Director
The Nelson Gallery of Art- Atkins Museum
4525 Oak St.
Kansas City, Missouri 64111

Dear Mr. Martin,

Robert Wright, curator of photography, and I will accompany 40 members of this museum's National Association to Kansas City on May 17, 1975 to view your gallery's great exhibit of recent archaeological finds from the People's Republic of China.

Mr. Wright will film the trip in 16mm color for a half hour segment in a series the museum has been invited to produce for KRMA-Channel 6, Denver's educational television station.

He and I would like to film some of the archaeological finds at a time when there are no visitors in your gallery. Would it be possible for you to secure permission from representatives of the People's Republic of China for a private filming session before the gallery opens to the public on Sunday, May 18th or Monday, May 19th?

Mr. Wright will film with 16mm Ektachrome film, using a portable Sungun equivalent to 750 watts. He would bounce light from your ceilings, if possible, or off a 30" x 40" piece of white cardboard, which would absorb heat from the light. He would not have light directly on the artifacts.

If representatives of the People's Republic of China feel that the above plans would be unsatisfactory, Mr. Wright requests permission to film portions of the exhibit - privately - in 35mm color slides, using a strobe unit, which does not generate heat, for light source. Such slides could be incorporated into the television show we will produce for KRMA.

Sincerely,

Veronica Dolan
Veronica Dolan
Public Relations Consultant

Rob

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中华人民共和国出土文物展览

March 14, 1975

Mr. Marshall S. Berland
Creative Director
Alva Museum Replicas, Inc.
140 Greenwich Avenue
Greenwich, Conn. 06830

Dear Mr. Berland:

I've been asked to respond to your letter of February 21 to Mrs. George Bunting regarding the jewelry and replicas of the Flying Horse of Kansu.

We're very sorry, but no reproductions of objects from the "Exhibition of Archaeological Finds of the People's Republic of China" will be available at the Nelson Gallery-Atkins Museum during the exhibition's Kansas City visit. This is a policy which we established involving the commercialization of articles in the exhibition, but should in no way be construed to reflect adversely on your activities.

We trust your relationship with the Nelson Gallery-Atkins Museum in connection with the sale of other articles will continue to be a productive one.

Sincerely,

Rob Martin

Robert K. (Rob) Martin
Project Director

M. Sickman

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

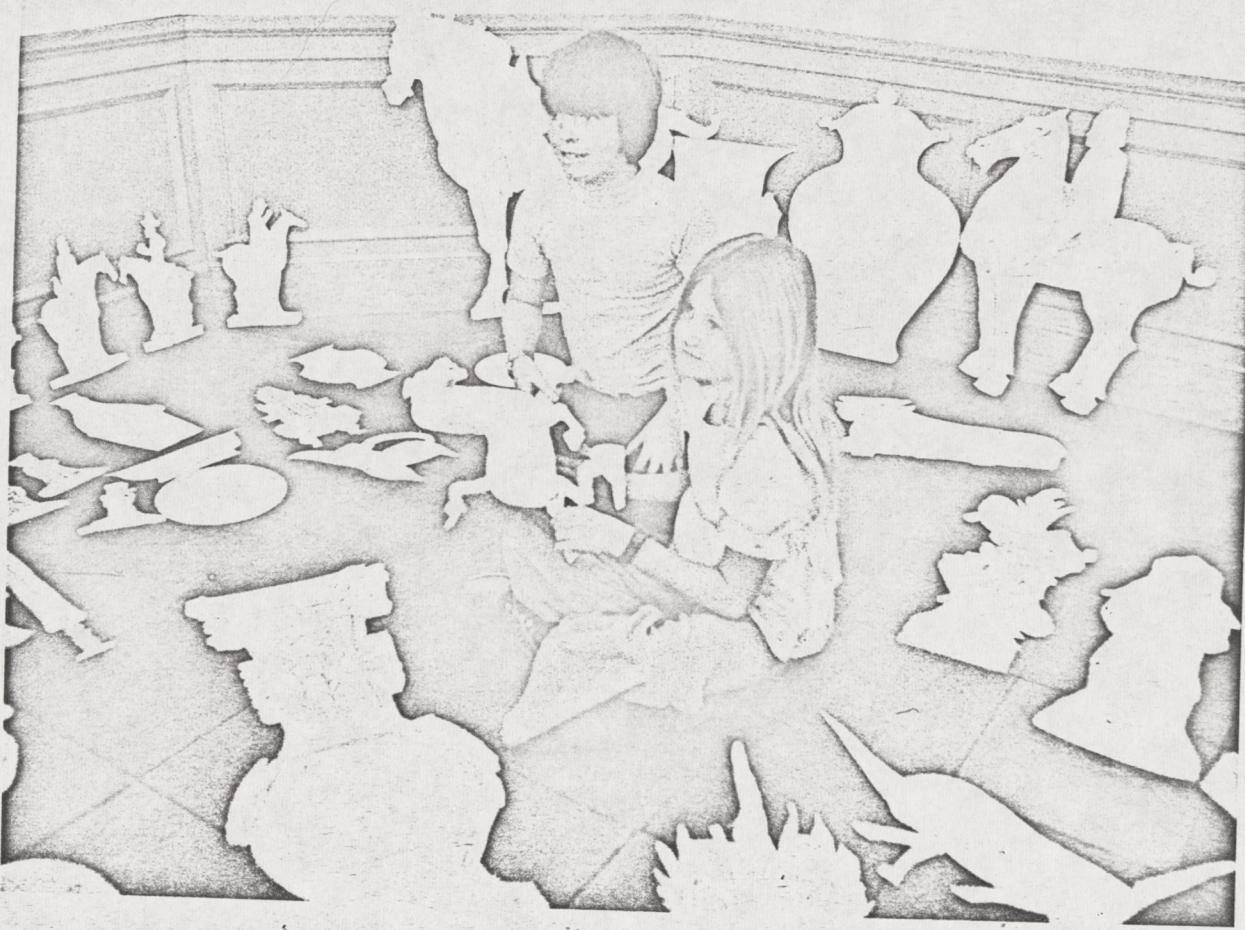
中华人民共和国出土文物展览

SURROUNDED BY TEMPLATES -- Mark Beyreis, age 9, and Elizabeth Walsh, age 10, of the third-fourth combination class of Claude Huyck Elementary School, (Kansas City, Ks.), examine cardboard-and-paper cutouts, called templates, used in preparation for The Chinese Exhibition at The Nelson Gallery-Atkins Museum in Kansas City, Mo. For The Chinese Exhibition, the templates represent the 385 pieces in the collection and provide the case designers something to work with in the absence of the actual objects. Unlike the real ones, templates have only two dimensions -- height and width, but their sizes are the same as the actual objects. The school children were visiting the Nelson Gallery-Atkins Museum at the time they were asked to pose for the picture. They are holding one of the most famous pieces in the Chinese Exhibition -- the Flying Horse of Kansu.

#

Contact: Rob Martin

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111



M. Sickman

Rob

The Chinese Exhibition

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Rob Martin
Robert K. (Rob) Martin
Project Director

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The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中华人民共和国出土文物展览

MEMORANDUM

March 15, 1975

To: L. Sickman
M. Wilson

From: R. Martin *RJM*

Subject: Major Reported News Coverage - Week of 3/10 - 3/14

cc: J. Stanley-Baker

1. Wednesday, March 12:

Television coverage on all three major Kansas City stations -- WDAF-TV (Ch. 4), KCMO-TV (Ch. 5), and KMBC-TV (Ch. 9) -- of raising of entranceway to The Chinese Exhibition.

2. Thursday, March 13:

Three column-by-10-inch (deep) photograph and caption, page 3A, The Kansas City Times, of raising of the entranceway to The Chinese Exhibition (copy attached).

3. Friday, March 14:

WDAF-TV (Ch. 4). Report by Laurel DeFoe, interview with Capt. Richard Fletcher, KCPD, and film sequences of security measures established for The Chinese Exhibition.

4. Previously unreported item:

The Kansas City Globe, week of 2/27 - 3/6. Full text of news release. Copy attached.

Rub
Denver

C

MEMORANDUM

March 17, 1975

O

To: Marc Wilson
From: Rob Martin *RM*
Subject: Request of the Denver Museum of Natural History
cc: Laurence Sickman ✓

P

This request, along with a cover letter, needs to be sent to the Chinese Liaison Office for consideration. Emphasis should be out on the "educational" nature of the request.

Y



DENVER MUSEUM of NATURAL HISTORY

CITY PARK • DENVER, COLORADO 80205 • USA

TELEPHONE: (303) 399-0870

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February 28, 1975

Mr. Robert Martin,
Public Relations Director
The Nelson Gallery of Art- Atkins Museum
4525 Oak St.
Kansas City, Missouri 64111

Dear Mr. Martin,

Robert Wright, curator of photography, and I will accompany 40 members of this museum's National Association to Kansas City on May 17, 1975 to view your gallery's great exhibit of recent archaeological finds from the People's Republic of China.

Mr. Wright will film the trip in 16mm color for a half hour segment in a series the museum has been invited to produce for KRMA-Channel 6, Denver's educational television station.

He and I would like to film some of the archaeological finds at a time when there are no visitors in your gallery. Would it be possible for you to secure permission from representatives of the People's Republic of China for a private filming session before the gallery opens to the public on Sunday, May 18th or Monday, May 19th?

Mr. Wright will film with 16mm Ektachrome film, using a portable Sungun equivalent to 750 watts. He would bounce light from your ceilings, if possible, or off a 30" x 40" piece of white cardboard, which would absorb heat from the light. He would not have light directly on the artifacts.

If representatives of the People's Republic of China feel that the above plans would be unsatisfactory, Mr. Wright requests permission to film portions of the exhibit - privately - in 35mm color slides, using a strobe unit, which does not generate heat, for light source. Such slides could be incorporated into the television show we will produce for KRMA.

Sincerely,

Veronica Dolan
Veronica Dolan
Public Relations Consultant

Rob

C

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Office

Rob

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MEMORANDUM

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March 17, 1975

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To: Marc Wilson
From: Rob Martin *RJM*
Subject: Overview of the Exhibition
cc: Joan Stanley-Baker
Laurence Sickman ✓

V

1. Joan's overview (attached) is a concise description usable for media and educational purposes. Please send it along to Hsieh, as required, for review.
2. Similar written overviews from you and Mr. Sickman -- approximately the same length -- would be helpful to me.

##

Rob

March 17, 1975

CMr. Harry James Cargas
Webster College
Webster Groves, Mo. 63119

Dear Mr. Cargas:

OYour inquiry relating to The Chinese Exhibition has been received.

DDetails relating to a "Press Preview" are not yet final, but it is anticipated that such an event will take place at the Nelson Gallery-Atkins Museum on Saturday, April 19.

PWe are adding your name to our distribution list for public information materials and news advisories, and you will receive specific information about this matter as soon as it is available. For now, we're enclosing a number of press materials which may be of interest to you.

YSincerely,

Robert K. (Rob) Martin
Project Director

Mr. Cargas is the Art Critic for the National Catholic Reporter

Mr. Seckman

PROPOSED PUBLIC SERVICE ANNOUNCEMENTS
TO BEGIN RUNNING THE WEEK OF MARCH 31

The Flying Horse is almost here. You've heard about the Chinese Exhibition. Now, it's coming to Kansas City's Nelson Gallery-Atkins Museum. Get ready. The Flying Horse is almost here.

The Flying Celestial Horse of Kansu is coming to Kansas City. You've heard about it. Now, get ready. The famed Chinese Exhibition opens at the Nelson Gallery-Atkins Museum April 20th.

A two-thousand year old flying horse is coming to Kansas City. So are his collection of friends, some as old as half a million years. Get ready. The Chinese Exhibition is almost here.

Two thousand years ago, Chinese craftsmen produced a bronze figure of a horse in flight. Now, the famous Flying Horse of Kansu is coming to Kansas City's Nelson Gallery-Atkins Museum.

From China's Kansu Province to Kansas City, Missouri comes the famous Flying Horse. See it at the Nelson Gallery-Atkins Museum beginning April 20th. Don't miss The Chinese Exhibition.

PROPOSED PUBLIC SERVICE ANNOUNCEMENTS
TO BEGIN RUNNING THE WEEK OF MARCH 31

10-SECONDS

From Kansu to Kansas....from China to America gallops
what has become one of the most famous art objects in the world --
---The Flying Horse of Kansu. At the Nelson Gallery-Atkins
Museum, starting April 20th.

PROPOSED PUBLIC SERVICE ANNOUNCEMENTS
TO BEGIN RUNNING THE WEEK OF MARCH 31

30-SECOND SPOTS

The Flying Horse is almost here. You've heard about the Chinese Exhibition. Now, It's coming to Kansas City's Nelson Gallery-Atkins Museum. Opening date is April 20th. Among the 385 art objects will be the famous bronze Flying Horse of Kansu found after two-thousand years. Other objects are the jade-and-gold burial shroud, magnificent porcelain vases, and early bronze wine vessels. Kansas City is among only a handful of world cities to host The Chinese Exhibition. So get ready. The Flying Horse is almost here.

Two-thousand years ago, Chinese craftsmen produced what has become in our time one of the most famous art objects in the world ---the Flying Horse of Kansu. Beginning April 20th, the Flying Horse will be at Kansas City's Nelson Gallery-Atkins Museum, along with 384 other magnificent objects composing the famed Chinese Exhibition. This is an opportunity to see how China developed and to understand, through art, the history of the Chinese People. It's an event of a lifetime.

30-SECOND SPOTS (CON'T)

In ancient China, people believed that celestial horses could fly the dead into the afterworld. The most famous artistic embodiment of that belief is the Flying Horse of Kansu, molded in bronze two-thousand years ago. Today, the Flying Horse is part of the famed Chinese Exhibition coming to Kansas City's Nelson Gallery-Atkins Museum. The horse seems to fly so high and fast that his hoof touches a bird in flight. See this wonderful bronze figure, and hundreds of other works of Chinese art, beginning April 20th at the Nelson Gallery-Atkins Museum.

PROPOSED PUBLIC SERVICE ANNOUNCEMENTS - THE CHINESE EXHIBITION
TO BEGIN RUNNING THE WEEK OF MARCH 31

60-SECOND SPOTS

The Flying Horse is almost here. After visiting European capital cities, Canada, and our own nation's capital, The Chinese Exhibition is coming to Kansas City. The famous Flying Horse of Kansu, the jade-and-gold burial shroud of a Chinese princess, magnificent porcelains, and restoration of a man 600-thousand years old are among the hundreds of objects to be exhibited at the Nelson Gallery-Atkins Museum beginning April 20th. This is one of the largest and one of the most valuable international art exhibitions ever seen in the United States. Of all the world cities, Kansas City is only the sixth stop on the international tour. For most people, this is a once-in-a-lifetime opportunity to see this collection. For Kansas City, it is a unique tribute and distinct honor. See The Exhibition of Archaeological Finds of the People's Republic of China, beginning April 20th, at the Nelson Gallery-Atkins Museum, 45th at Oak, in Kansas City, Missouri.

CAT

3rd November, 1975

Dear Rob,

This is not really an answer to your welcome letter of the 27th. I am off to New York tomorrow for a short junket, but do want to acknowledge your letter before I leave.

We have just completed our reports to the National Endowment for the Humanities, one a financial report and the other a narrative report. It occurred to me that you might be interested in the latter, and I am sending you a copy under separate cover.

Due to a long delay in the delivery of wall fabric, the painting galleries are not yet back in shape, but otherwise we have more or less recovered, but the fact is I am afraid we will never be quite the same again.

Many thanks, too, for your clipping services, which I am passing around and we are all enjoying.

The new wing is progressing well, but like all such construction is a month or so behind time, and how we will get the thing installed in time for opening in late February I am sure I don't know, but rest assured you will have a very special invitation with the sincere hope that you can join us.

Please pardon so brief a note.

All hands join me in sending all of the best.

Sincerely,

Carl Byoir & Associates, Inc.

October 27, 1975

Dear Larry:

A long-overdue note to say hello. I trust the gallery is largely back-together by now. I had a note from Ted mentioning the Indian show and asking for my advice concerning public relations matters. Naturally, I'll be happy to provide whatever counsel I can.

The final report about the Chinese Exhibition is just about "in print," at long last. I spoke with our New York office today, and we should be seeing a copy very soon. Apparently, Hallmark would like the report made to you and to the Prime Time group in a meeting separate from the monthly Prime Time meeting. Just when that will be is not presently known. I've been sitting on pins-and-needles not knowing when I'd be "summoned to the court of accountability." It seems now that it won't be til December...or even January. Certainly, I'll let you know as soon as I've been advised.

Enclosed are a whole bunch of clippings which I've been accumulating over the last several weeks. Thought they'd be of interest to you, Ted, Ross, and Marc. Please circulate them as appropriate. I was most amused at the "fake" Chinese porcelains story.

My latest "artistic adventure" was a visit to the Forbes' collection of British Victorian paintings which made a short stop-over at the High Museum this month. Some very interesting things....and others which didn't overwhelm me.

Fall is upon us, and the cooler days and nights set in. I've been getting the house and yard prepared. Our winters are not severe, but there are many bleak, cold days. (A little known fact about Atlanta is that the city is in the foothills of the Appalachians, and as such has a high elevation, nearly 1,000 feet. This makes for cooler weather than one imagines when thinking about Southern cities.) Every second or third year we get a bad ice storm, which stops everything, and this may be the year since there was none last winter.

Please extend my continuing good wishes to all of the staff and tell them I'm looking forward to a reunion soon. My fondness for the city and its wonderful people has not waned, and I'll be delighted to return there in the near future.

I'll be spending Thanksgiving in New York with friends and Christmas with my family in Cleveland. And I'll be in New Orleans for two weeks in mid-December for my annual Naval Reserve active duty training. So, I'll be on the go for next couple of months, and I'm quite sure I'll be journeying your way.

Best wishes.

Rob

Rob



600 West Peachtree Street, N.W., Atlanta, Georgia 30308 • Telephone (404) 881-1353